



A N

A C C O U N T

O F T H E

Antiquities and Curiosities

A T

W I L T O N - H O U S E .



ÆDES PEMBROCHIANÆ:
OR A
CRITICAL ACCOUNT
OF THE
STATUES, BUSTOS, RELIEVOS,
PAINTINGS, MEDALS,
AND OTHER
ANTIQUITIES AND CURIOSITIES
AT
WILTON-HOUSE.

FORMED ON THE PLAN OF
MR. SPENCE'S POLYMETIS;
THE
ANCIENT POETS AND ARTISTS
BEING MADE

Mutually to explain and illustrate each other.

TO WHICH IS PREFIXED,

An Extract of the RULES to judge of the GOODNESS
of a PICTURE:

AND

The SCIENCE of a CONNOISSEUR in PAINTING.

By Mr. RICHARDSON.

WITH A
COMPLETE INDEX;

By which any particular STATUE, BUSTO, PAINTING, &c.
and the Places or Rooms where disposed, may be immediately
turned to.

L O N D O N:
Printed for R. BALDWIN, in PATER-NOSTER-ROW.
MDCCLXXIV.



P R E F A C E.

WHEN we recollect how great is the adoration paid by the sons of Virtù to the most trifling discoveries made among the ruins of Herculaneum, we cannot but suppose that the curiosities of Wilton-House must claim the most serious attention of every antiquarian. If the bare perusal of descriptions, without the possibility of comparing them with the subjects described, afford so much pleasure and satisfaction, to what a pitch must the inquisitive mind be raised, when at Wilton-House, they behold the works of the most eminent artists, Egyptians, Greeks, and Romans, who have many years ceased to exist, but whose names will be immortal, and continue proof against even the invidious hand of time?

It must indeed be confessed, that Wilton-House is frequently visited by those who have neither leisure nor inclination to travel over the craggy roads of antiquity. Without a clue to
guide

P R E F A C E.

guide them, without some book to direct them, or some person to inform them, it is no wonder if trifles attract their attention and amazement, whilst the greatest beauties are passed over unnoticed. Even the most experienced antiquary will always find an assistant of this nature agreeable. He will here see the opinion of others, and will compare them with his own. By thus dwelling on each subject, he will fix the figures of them in his mind, which he will at any period of time presently recollect on reading the account of them in this volume, how distant soever he may be from Wilton-house.

The pleasures we receive from viewing the works of antiquity are encreased in proportion as we become more intimately acquainted with them. On this consideration, the plan of a new and critical account of the Antiquities and Curiosities of WILTON-HOUSE, was formed several years since; which was intended to be more extensive and generally useful than any of those which have hitherto appeared in public.

This useful and extensive plan was communicated to Mr. Cowdrey, who was at that time house-steward to Lord Pembroke. The plan having
received

P R E F A C E.

received his approbation, he supplied the Editors with the books and manuscripts that related to the collection, and with every other material in his power that could throw light on the undertaking.

The advantages that were derived from information and literature, however valuable in themselves, could not satisfy the inquisitive pursuit of the editors, whose ardent wishes were to give a just and impartial account of this grand collection; with this view they repeatedly and accurately surveyed the whole, and, by uniting and exerting all the powers of their judgments, they flatter themselves that they have, in a great measure, been able to fix, with some degree of certainty, their merit and originality.

The first sketch of an account of this collection, was drawn up by Earl Thomas, with the assistance of one or two of his friends. On this ground-work, Nicola Haym, an Italian antiquary, was employed to labour; and after him, Sir Andrew Fountaine and Dr. Pocock communicated their remarks.

The

P R E F A C E.

The method we have followed in illustrating the statues, relievos, and other pieces of curiosity and antiquity, is that which Mr. Spence has adopted in his *Polymetis*. We have endeavoured to compare the remains of ancient artists and poets, and to make them mutually reflect a light on each other.

Though this work is principally designed as an interpreter to those who visit Wilton-house, yet we apprehend it will be in a great measure amusing and interesting to those who may not have that opportunity. They will here find a critical introduction to the study of antiquities, in which are many historical and classical remarks on some subjects generally considered as doubtful, such as relate not only to the illucidation of the various pieces at Wilton-house, but such as are peculiar to many other collections. The writings of the greatest men have been consulted, and the whole is interspersed with notes from the Greek, Roman, and French authors. In short, we have endeavoured to make it worthy of being considered as the antiquary's *Vade Mecum*.

RULES

R U L E S

TO JUDGE OF THE

GOODNESS OF A PICTURE.

TO judge of the goodness of a picture, drawing or print, it is necessary to establish to ourselves a system of rules to be applied to that we intend to give a judgment of; these are no other than those which he that is to give such judgment would have been directed by, had he been to have made what now he is to judge of.

And these rules must be our own; whether as being the result of our own study and observation, and drawn up and composed by us; or by some other, and examined and approved by us.

I. You are to consider, the subject, whatever it be, history, portrait, landscape, &c. must be finely imagined, and, if possible, improved in the painter's hands; he must think well as a historian, poet, philosopher, or divine, and moreover as a painter, in making a wise use of all the advantages of his art, and finding expedients to supply its defects.

II. The expression must be proper to the subject, and the characters of the persons; it must be strong, so that the dumb shew may be perfectly well, and readily understood. Every part of the picture must contribute to this end; colours, animals, draperies, and especially the actions of the figures, and above all the airs of the heads.

III. There must be one principal light, and this, and all the subordinate ones, with the shadows and repotes, must make one entire harmonious mass; the

several parts must be well connected and contrasted, so that the whole composition at first view, must be grateful to the eye, as a good piece of music is to the ear. By this means the picture is not only more delightful, but better seen and comprehended.

IV. The drawing must be just; nothing must be flat, lame, or ill-proportioned; and these proportions must vary according to the characters of the persons drawn.

V. The colouring, whether gay or solid, must be natural, beautiful, and clean, and what the eye is delighted with, in shadows, as well as lights and middle tints.

VI. And whether the colours are laid on thick, or finely wrought, it must appear to be done by a light and accurate hand.

Lastly, Nature must be the foundation. This must still and ever appear; but nature must be raised and improved, not only from what is commonly seen to what is but rarely; but even yet higher, from a judicious and beautiful idea in the painter's mind, so that grace and greatness may shine throughout; more or less however as the subject may happen to be. And herein consists the principal excellency of a picture or drawing.

These few plain rules, being thoroughly comprehended and remembered (which may be done with a tolerable measure of good sense, a little trouble in reading, and a good deal of observation on nature, and pictures and drawings of good masters) I will venture to say are sufficient to qualify a gentleman to be a good judge in these matters, as being derived from, and evidently founded upon reason; and though not destitute of abundant authority, yet neither borrowed from thence, or at all trusting to that for their support.

And, let me be again permitted to say it, I advance nothing upon the foot of authority. What-
ever

ever authorities there may be for any proposition, the single value of these themselves consists in their being derived from reason; and they weigh with me in proportion as I can see they do so; they then become my own, and I have no occasion to produce the author, but the reason: Or (if this be obvious) leave it to be observed by the reader.

And the matter would terminate here, though we had a book of rules for painting said to be written by Apelles himself, and it were allowed that what Apelles said was infallibly true; for then, instead of saying, Are these rules good, are they founded upon reason? the question would only be, are they really of him? Their authority then will rest, not upon the credit of Apelles, but upon the testimony of those who affirm they are his. Which I shall not want, if I find the rules to be good; and if I do not, it will be insufficient: and all this without the least prejudice to the profound respect I have for Apelles; nay, it is a necessary consequence of it.

All the different degrees of goodness in painting may be reduced to these three general classes. The mediocre or indifferently good, the excellent, and the sublime. The first is of a large extent; the second much narrower; and the last still more so. I believe most people have a pretty clear and just idea of the two former; the other is not so well understood; which therefore I will define according to the sense I have of it; and I take it to consist of the highest degrees of excellence in those kinds and parts of painting which are excellent; the sublime therefore must be marvellous and surprizing; it must strike vehemently upon the mind and fill and captivate it irresistibly.

T H E
S C I E N C E
O F A
CONNOISSEUR IN PAINTING.

IT is an entertaining thing to the mind of man to see a fine piece of art in any kind : and every one is apt to take a sort of pride in it as being done by one of his own species, to whom, with respect to the universe, he stands related as to one of the same country or the same family. Painting affords us a great variety of this kind of pleasure in the delicate or bold management of the pencil ; in the mixture of its colours, in the skilful contrivance of the several parts of the picture, and infinite variety of the tincts, so as to produce beauty and harmony. This alone gives great pleasure to those who have learned to see these things. To see nature justly represented is very delightful ; it gives us pleasing ideas, and perpetuates and renews them ; pleasing, whether by their novelty or variety, or by the consideration of our own ease and safety, when we see what is terrible in themselves, as storms and tempests, battles, murders, robberies ; or else when the subject is fruit, flowers, landscapes, buildings, histories ; and, above all, ourselves, relations, or friends.

Thus far the common idea of painting goes ; and this would be enough, if these beauties were seen and
considered

considered as they are to be found in the works of the best masters, whether in paintings or drawings, to commend the art. But this is such an idea of it as it would be of a man to say, he has a graceful and noble form, and performs many bodily actions with great strength and agility, without taking his speech and his reason into the account.

The great and chief ends of painting are to raise and improve nature ; and to communicate ideas ; not only those which we may receive otherwise, but such as without this art could not possibly be communicated ; whereby mankind is advanced higher in the rational state, and made better ; and that in a way easy, expeditious, and delightful.

The business of painting is not only to represent nature, and to make the best choice of it, but to raise and improve it from what is commonly or even rarely seen, to what never was, or will be, in fact, though we may easily conceive it might be. As in a good portrait, from whence we conceive a better opinion of the beauty, good sense, breeding, and other good qualities of the person, than from seeing themselves, and yet without being able to say in what particular it is unlike ; for nature must be ever in view.

Unerring nature, still divinely bright,
One clear, unchang'd, and universal light ;
Life, force, and beauty must to all impart,
At once the source, and end, and test of art ;
That art is best which most resembles her,
Which still presides, yet never does appear.

POPE'S Essay on Criticism.

I believe there never was such a race of men upon the face of the earth, never did men look and act like those we see represented in the works of Raphael, Michael Angelo, Coregio, Parmegiano, and others

of the best masters, yet nature appears throughout ; we rarely or never see such landscapes as those of Titian, Annibale Carracci, Salvator Rosa, Claude Lorrain, Jasper Pouffin, and Rubens. Such buildings and magnificence as in the pictures of Paulo Veronese ; but yet there is nothing but what we can believe may be. Our ideas even of fruits, flowers, insects, draperies, and indeed of all visible things, and of some that are invisible, or creatures of the imagination, are raised and improved in the hands of a good painter ; and the mind is thereby filled with the noblest, and therefore the most delightful images. The description of one in an advertisement of a news-paper is nature, so is a character by my Lord Clarendon, but they are nature very differently represented.

I own there are beauties in nature which we cannot reach ; chiefly in colours, together with a certain spirit, vivacity, and lightness ; motion alone is a vast advantage ; it occasions a great degree of beauty, purely from that instant variety it produceth ; so that what I have said elsewhere is true, it is impossible to reach nature by art ; but this is not inconsistent with what I have been saying just now ; both are true in different senses. Some things in nature are immutable ; others art can improve upon, and those very considerable ones.

When I say nature is to be raised and improved by painting, it must be understood that the actions of men must be represented better than probably they really were, as well as that their persons must appear to be nobler and more beautiful than is ordinarily seen. In treating a history, a painter has other rules to go by than a historian, whereby he is as much obliged to embellish his subject, as the other is to relate it justly ; for painting is poetry.

Not only such ideas are conveyed to us by the help of this art as merely give us pleasure, but such as enlighten

enlighten the understanding, and put the soul in motion. From hence are learned the forms and properties of things and persons; we are thus informed of past events; by this means joy, grief, hope, fear, love, aversion, and the other passions and affections of the soul are excited, and above all, we are not only thus instructed, greatly instructed may be, and this with equal delight; other means of instruction are often rude and offensive; this, whilst it informs, polisheth the mind.

Painting is another sort of writing, and is subservient to the same ends as that of her younger sister; that by characters can communicate some ideas which the hieroglyphic kind cannot, as this, in other respects, supplies its defects.

And the ideas thus conveyed to us have this advantage, they come not by a slow progression of words, or in a language peculiar to one nation only; but with such a velocity, and in a manner so universally understood, that it is something like intuition, or inspiration; as the art by which it is effected resembles creation; things so considerable, and of so great a price, being produced out of materials so inconsiderable, of a value next to nothing!

What a tedious thing would it be to describe by words the view of a country (that from Greenwich-hill for instance) and how imperfect an idea must we receive from thence! Painting shews the thing immediately and exactly. No words can give you a satisfactory idea of the face and person of one you have never seen; painting does it effectually; with the addition of so much of his character as can be known from thence; and moreover in an instant recalls to your memory, at least the most considerable particulars of what you have heard concerning him,

OR

or occasions that to be told which you have never heard.

When Marius being driven from Rome by Sylla, was prisoner at Minturnæ, and a soldier was sent to murder him, upon his coming into the room with his sword drawn for that purpose, Marius said aloud, *Σὺ δὴ τολμᾷς ἀνθρατε Γαῖον Μάριον ἀναιρεῖν!* Darest thou, man, kill Caius Marius! which so terrified the ruffian, that he retired without being able to effect what he came about. This story, and all that Plutarch has wrote concerning him, gives me not a greater idea of him than one glance of the eye upon his statue that I have seen; it is in the noble collection of antiques at my Lord Lempster's seat, at Towcester in Northamptonshire. The Odyssey cannot give me a greater idea of Ulysses than a drawing I have of Polydore, where he is discovering himself to Penelope and Telemachus by bending the bow. And I conceive as highly of St. Paul, by once walking through the gallery of Raphael at Hampton Court, as by reading the whole book of the Acts of the Apostles, though written by divine inspiration. So that not only painting furnishes us with ideas, but it carries that matter farther than any other way whatsoever.

As the poets, so the painters have stored our imaginations with beings and actions that never were; they have given us the finest natural and historical images, and this, for the same end, to please whilst they instruct and make men better. I am not disposed to carry on the parallel by descending to particulars, nor is it my present business: Mr. Dryden hath done it, though it were to be wished he had been in less haste, and had understood painting better when his fine pen was so employed.

Sculpture carries us yet farther than poetry, and gives us ideas that no words can give; such forms of things

things, such airs of heads, such expressions of the passions as cannot be described by language.

It hath been much disputed, which is the most excellent of the two arts, sculpture or painting; and there is a story of its having been left to the determination of a blind man, who gave it in favour of the latter, being told that what by feeling seemed to him to be flat, appeared to the eye as round as its competitor. I am not satisfied with this way of deciding the controversy. For it is not the difficulty of an art that makes it preferable, but the ends proposed to be served by it, and the degree in which it does that, and then the less difficulty the better.

Now the great ends of both these arts is to give pleasure, and to convey ideas, and that of the two which best answers those ends is undoubtedly preferable; and that this is painting, is evident, since it gives us a great degree of pleasure, and all the idea that sculpture can, with the addition of others; and this not only by the help of her colours, but because she can express many things which marble, brass, or other materials of that art cannot, or are not so proper for. A statue indeed is seen all round, and this is one great advantage which is alledged in favour of sculpture, but without reason: if the figure is seen on every side, it is also wrought on every side, it is then to be considered as so many several pictures; and a hundred views of a figure may be painted in the time that figure is cut in marble, or cast in brass.

As the business of painting is to raise and improve nature, it answers to poetry; (though upon occasion it can also be strictly historical) and as it serves to the other more noble end, this hieroglyphic language completes what words or writing began, and sculpture carried on, and thus perfects all that human nature is capable of in the communication of ideas, till

we arrive at a more angelical and spiritual state in another world.

The business of painting is to do almost all that discourse and books can, and in many instances much more, as well as more speedily and more delightfully; so that if history, if poetry, if philosophy, natural or moral, if theology, if any of the liberal arts and sciences are worthy the notice and study of a gentleman, painting is so too. To read the scripture I know will be allowed to be an employment worthy of a gentleman, because (amongst other reasons) from hence he learns his duty to God, his neighbour and himself; he is put in mind of many great and instructive events, and his passions are warmed and agitated, and turned into a right channel; all these noble ends are answered, I will not say as effectually, but I will repeat it again and again, they are answered when we look upon, and consider what the great masters have done when they have assumed the characters of divines or moralists, or have in their way related any of the sacred stories. Is it an amusement or an employment worthy of a gentleman to read Homer, Virgil, Milton? The works of the most excellent painters have the like beautiful descriptions, the like elevation of thought, and raise and move the passions, instruct and improve the mind as these do. Is it worthy of a gentleman to employ, or divert himself by reading Thucydides, Livy, Clarendon? The works of the most excellent painters have the like beauty of narration, fill the mind with ideas of the like noble events, and inform, instruct, and touch the soul alike. Is it worthy of a gentleman to read Horace, Terence, Shakespeare, the Tatlers, and Spectators? The works of the most excellent painters do also thus give us an image of human life, and fill our minds with useful reflections, as well as diverting ideas; all these

these ends are answered, and oftentimes to a greater degree than any other way. To consider a picture aright is to read; but in respect of the beauty with which the eye is all the while entertained, whether of colours or figures, it is not only to read a book, and that finely printed and well bound, but as if a concert of music was heard at the same time: you have at once an intellectual and a sensual pleasure.

Anatomists tell us there are several parts in the bodies of animals that singly serve to several purposes, any of which would justify the wisdom and goodness of providence in the forming of them; but that they are equally useful and necessary to all, and serve the end of each as effectually as if they were applied to one only; this is also true of painting; it serves for ornament and use; it pleases our eyes, and moreover informs our understandings, excites our passions, and instructs us how to manage them.

Things ornamental, and things useful, are commonly distinguished; but the truth is, ornaments are also of use, the distinction lies only in the ends to which they are subservient. The wise Creator, in the great fabrick of the world, hath abundantly provided for these, as well as for those that are called the necessities of life; let us imagine ourselves always inhabiting between bare walls; wearing nothing but what was requisite to the covering of our bodies, and protecting them from the inclemencies of the weather; no distinction of quality or office; seeing nothing to delight, but merely what serves for the maintenance of our being; how savage and uncomfortable must this be! Ornaments raise and exhilarate our spirits, and help to excite more useful sentiments than is commonly imagined; and if any have this effect, pictures (considered only as such) will do so in an eminent degree, as being one of the principal of this kind.

But pictures are not merely ornamental, they are also instructive; and thus our houses are not only
unlike

unlike the caves of wild beasts, or the huts of savages, but distinguished from those of Mahometans, which are adorned indeed, but with what affords no instruction to the mind : Our walls, like the trees of Dodona's grove, speak to us, and teach us history, morality, divinity ; excite in us joy, love, pity, devotion ; if pictures have not this good effect, it is our own fault in not chusing them well, or not applying ourselves to make a right use of them. But I have spoken of this sufficiently already, and will only take leave to add here, that, if not only our houses, but our churches were adorned with proper histories or allegories well painted, the people being now so well instructed as to be out of danger of superstitious abuses, their minds would be more sensibly affected than they can possibly be without this efficacious means of improvement and edification.

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D I S S E R T A T I O N
O N T H E
O R I G I N , P R O G R E S S , A N D D E C A Y
O F
S C U L P T U R E ,
Among the GREEKS and ROMANS.

THE arts and sciences are intimately connected with the improvement and civilization of mankind. While men fed on acorns and the spontaneous produce of the earth, and were sheltered by caves from the inclemency of the seasons; and while they worshipped one great invisible Being, without any similitude or representation of him; agriculture, architecture, and sculpture were useless and unknown. But when the human species had multiplied, and societies had been formed, tillage was found expedient and necessary, houses were built, and the sanctions of religion and the restraints of government were employed to promote the happiness and security of individuals. It is in such a period of society that the arts are invented, and become objects of attention. That of sculpture, in particular, is to be deduced, from the gross and licentious notions which men, resting on their own reflections, are found, in early times, to entertain of the Divine Being. They ascribe to him their own weaknesses and passions, and his figure and attributes they diversify, as their terrors and their whims dictate.

B

The

The art of sculpture passed from the Egyptians, together with their religion, to the Greeks. The latter were the descendants of the former; and the similarity of their religious sentiments, and of their earlier sculptures, offer convincing proofs of their connexion. Pausanias, in the antiquities of Arcadia, has made mention of statues, which present us with the idea of Egyptian figures; as the feet were almost joined, and the hands dependent.

The interior parts of Greece arrived slowly at refinement. From plain pillars of stone, they first advanced to fashion a head; and this representation of statue they termed *Hermes*. *Dædalus* then distinguished the sexes, and separated the feet. Hitherto the materials of sculpture were wood and argillaceous earth: the latter they used to bake in the sun, and to colour with a red paint.

The most ancient style of sculpture is known by contours, which are expressive, but which are frequently hard and outrè, and have sharp angles. They have nothing of that roundness and softness so agreeable, and so discernible in the works of subsequent artists. The actions too, and attitudes are violent, and suitable to the genius of heroic times. When we reflect on the slow degrees, by which every thing human approaches to maturity and excellence, let us not be surprised, that seven hundred and thirty years elapsed before the art of sculpture attained to its perfection.

In the Persian invasion, Greece suffered a total devastation. Her temples and her cities, and almost every remain of ancient art, were destroyed. Like the phoenix, however, she arose more resplendent from her ashes. The spoils of the Persians enriched the Athenians, and engaged them to rebuild their city with greater magnificence. Artists rose up to execute their designs. The statues of those gallant men, who had fallen in defence of their country, they

they accounted as the most precious ornaments ; and these were erected at the public expence, in the most conspicuous places.

The encouragement given to sculpture hastened its progress. It approached to that sublimity, which it attained under Phidias, Parhastius, and other artists. Nature was no longer copied with too close an attention ; and sculptors improved on the ancient style, which though energetic and exact, was disagreeable, and ungraceful.

The Gymnasia, and places of public exercise, were the great schools of the artists. From the naked forms, which they observed in these, they chiefly derived their excellence and skill. There was also a circumstance, introduced by Asiatic luxury, which considerably contributed to their improvement. The practice of castrating boys prolonged their youthfulness and beauty, and made them exhibit an equivocal mixture of the sexes. Female delicacy was seen united with masculine juvenility ; and models were given for an Apollo, a Bacchus, or a Mercury. With regard to Goddeses, it was not from one beautiful female, but from many, that their representations were taken. It was in this manner, that the artist formed what is termed divine, or ideal beauty.

But notwithstanding that Phidias, Polycletes, Scopas, Alcamenes, and Myron, acquired a deserved reputation in the best style of sculpture, yet Pliny found something disagreeable in their outlines ; and Lucian, when he describes a compleat beauty, ascribes to her all the graces and perfections, which the different artists had most beautifully expressed in their choicest figures. The graceful style, or what is termed beautiful nature, continued to be exhibited till the age of Alexander the Great.

Having reached the utmost point of excellence of which it is capable, sculpture necessarily degenerated

and declined. The Gods and heroes, and the other subjects of representation, having been displayed to view under every suitable form, and in every proper attitude, the love of novelty introduced an extravagant and unnatural taste. Deviations were made from perfection and nature, and a vitious refinement opened the way to decline and barbarism.

The distractions which beset Greece from the rise of the Macedonian power, the starting up of numberless tyrants in its cities, and the indolence and corruption which had debased its inhabitants, were fatal to the arts. They fled for refuge to the courts of the Seleucidæ in Asia, and to the Ptolemies in Egypt. Apelles, Euclid, Theocritus, and Callimachus, sought protection and encouragement at Alexandria. Great numbers of statues were carried into that city, in the train of Ptolemy Philadelphus, and his magnificent tent was adorned with an hundred different animals in marble, by the best artists. The wars too, between the Etolians and Achæans, were destructive to architecture and to ancient statues. But the interference of the Romans, it may be said, put an end to their dissensions, and occasioned the revival of sculpture and painting. It was not long, however, before the arts retreated westward to Sicily; and there they flourished for a short time.

No mention is made of any artist, from the period that Greece became a Roman province, to the age of the Triumvirs. The imprudence of the chiefs of the Achæan league, or the jealousy entertained by the Romans of its power, induced that people to declare war against the Achæans. The Greeks were defeated near Corinth by Mummius; and, advancing into that city, this commander carried off all the statues and paintings with which it was adorned, to grace his triumph. The ingenious Comte de Caylus has remarked on this occasion, that the Romans were much fonder of painting than of sculpture; and he

he founds his opinion on the number of statues which remained in Greece in the age of Pausanias, and the comparative scarcity of paintings in that period. This preference of the Romans he might have illustrated by other examples : Marcus Scaurus, when Edile, ordered all the paintings in the temples and public edifices of Sycion to be brought to Rome, for arrears due from that city ; and Pliny informs us, that whole walls were transported thither, for the sake of their paintings.

Rome having become the seat of empire, was also that of arts. Before, however, we examine the progress of sculpture under the emperors, it may be proper to take a view of its previous state and condition among this people.

It has been asserted by some writers, that there was an ancient Roman style of sculpture ; but this position they have not been able to support by any good authority. We know from Plutarch and Varro, that the laws of Numa permitted not of representations of the Deity under a human form ; and that, for one hundred and sixty years after that king, there were neither temples nor statues at Rome. Tarquin the Proud sent for an artist from the country of the Volsci, to fabricate a statue of the Olympian Jove and other figures ; and, we are informed, that the wife of the Elder Tarquin made her own statue of Bronze, and placed it in the temple of the god Sanga.

In the times of the Republic, it has been observed by Pliny, that it was a great honour for a citizen to have a column erected to him ; and that, when statues were substituted in the room of these, they were confined to the height of three feet.

During the second Punic war, painting was cultivated at Rome. Fabius Pictor is mentioned as one of the patrons of this art ; and we are told, that Tiberius Gracchus ordered the temple of Liberty to

be painted, to perpetuate the remembrance of his victory over Hanno, the Carthaginian. About this time too, the Romans forming alliances with the Greeks, had opportunities of improving their taste for the fine arts. Marcellus, on the reduction of Syracuse, sent many statues to Rome, which were disposed of in the Capitol; and the conquest of Antiochus and Perseus, giving to the Romans the riches of Asia and Greece, filled Rome with the most valuable productions of art.

We must not omit to observe, that their neighbours, the Hetruscans, appear, from a very early period, to have practised sculpture, and to have brought it to a tolerable degree of perfection. The genius of this people was gloomy and melancholy, and their worship and religious usages partook of their character. Of their priests we may form some idea, when we remember, that arming themselves with serpents and lighted torches, they advanced to attack the Romans. The sepulchral urns among this people usually represented bloody combats; and their bilious temperament is sufficiently conspicuous, from the wars which they waged with Rome. When their capital was reduced by Flavius Flaccus, he carried off from it no less than two thousand statues. Many particulars, relating to the works of their artists, may be seen in Dempster, Caylus, and Abbe Winckelman; and to these authors we refer our readers, and proceed to consider the progress of sculpture under the emperors.

Pliny mentions Strongylion as a celebrated sculptor under Julius Cæsar. At the same time flourished Timonachus, who excelled in painting; and it is said of this emperor, that he paid him twenty-four talents for a piece representing Ajax and Medea. Archelaus's designs were then also in the highest estimation, and purchased at immense prices. But, though there existed many excellent artists at this period

period, it is remarkable that there has not come down to us a genuine head of Cæsar. We have many that are ascribed to him, but none that agree with his coins.

Augustus, who embellished Rome at the expence of the whole empire, caused the statues of the founders of the city, and of those celebrated men who had contributed to the glory of the nation, to be erected in the portico of the Forum. Of this age, there are many pretended statues; those, in particular, of Augustus, Livia, and Cleopatra. The tyranny of Tiberius was not favourable to the arts; and of Caligula, we are told, that he ordered all the statues set up by Augustus, to be thrown down, and made his own head to be placed on the finest statues of the gods. Nero was insatiable in collecting statues: From the single temple at Delphos, he took away five hundred in bronze. It is probable, that the Apollo Belvedere, and the Borghese Gladiator, were brought to Rome at this time. Vespasian loved merit, and encouraged it. He adorned the temple of Peace, which he had built, with the best paintings he could procure. Under his reign, Cornelius Pinus, and Accius Priscus, are mentioned as celebrated painters.

The spirit and good taste of the Romans revived under Trajan. Aristæas and Papias, who enjoyed the advantages of his administration, were excellent sculptors. His column, executed by Apollodorus, is a monument that would have done honour to any age; nor is his arch at Ancona less deserving of admiration. Hadrian, who was himself an artist, gave the highest encouragement to sculpture. He rebuilt and adorned Athens, and almost all the Grecian cities, and gave them back their liberty: but no influence or encouragement could restore to them the sublime manner of former ages. The productions of the chissel, like those of the pen, were filled

filled with minutiae and prettinesses, and shone with the glare of false ornaments.

About this time Pausanias travelled through many of the principal cities of Greece; and, from his works, which are a very valuable remain of antiquity, we may collect some curious facts with regard to the state of sculpture in this country. He mentions 2827 statues, besides others not particularly enumerated: some were less than the life. There were thirty-three colossal, of which three were of wood, and the rest of bronze; and there were thirty-two equestrian figures. Of wood, there were seventy-four; one of plaister, two or three of stone, two of iron, one of gold, a few of silver, some of ivory, some of brass, and the rest of marble. There were fifty bas-reliefs; twenty-four chariots, drawn by two or four horses, of bronze; above forty bronze tigers, lions, horses, and oxen; with a peacock of gold, and feathers of precious stones, which was a present from Hadrian.

What is remarkable, in such a number of statues, this author mentions but one as a copy, and that was a Cupid of Menodorus, after Praxiteles. However surprising this may appear, we have no reason to question his veracity. Greece might well be called the Temple of the Arts, and every part of it a most superb gallery. Who would have thought, that a country so often pillaged, could still contain such a number of original performances. Beside the foregoing account, Pausanias gives a relation of seven hundred and thirteen temples, without reckoning altars, chapels, treasuries of provinces, porticos, and trophies, with which the cities of Greece were embellished.

From this period the arts declined with a rapid progress. Pliny, Suetonius, and Lampridius inform us, that the Romans, in resentment of the tyranny and cruelty of their bad princes, took off the heads
from

from their statues after their decease, and set up those of their successors ; and this, by the way, we may remark with Caylus, is the reason why a greater number of busts than statues and other Roman antiques have come down to us.

To the foregoing sketch of the history of sculpture, we shall subjoin a few observations on the subject of collecting antiques.

A previous knowledge of the rudiments, or first principles of any art or science, is thought absolutely necessary to our arriving at perfection in it ; but every one who is able to purchase antiques, fancies that he is a judge of them. A few terms of *virtù* are acquired, and confidence or rank supplies the deficiency of taste and of knowledge.

The connoisseur, however, should found his reputation on reading, designing, and experience. The first will inform him of the usages, opinions, and manners of ancient nations : an ability to design with tolerable accuracy, will enable him to discover the style of each people, and the variations of it : and an acquaintance with the best productions of art, will strengthen and confirm his acquisitions from reading and designing. How shamefully collectors have been defective in these particulars, may be seen from the following instances, which are remarked by Winckelman.

Pinaroli, when he would discover the country of the artist who made the equestrian statue of Marcus Aurelius, finds a hint of it in the tuft of hair that adorns the horse's head : as that seemed to bear some resemblance to an owl, he concluded that he must have been an Athenian. In the villa Borghese there is a famous marble statue, which many have supposed to be Egyptian from the air of the head : it was made, however, by Bernini. Maffei and Montfaucon call the Mars, in the villa Medici, an antique ; but it is known to be the work of John of Bologna.

The

The same antiquaries ascribe to Polycletes a very indifferent statue in the palace Pitti at Florence, which is more than half repaired. Montfaucon pronounces a small figure of Sleep, in the villa Borghese, of great antiquity, though done by Algardi; and, what is very extraordinary, he makes the two vases by its side have a reference to the figure, and supposes that they contained a soporific liquor; whereas Silvio de Veletri made them merely for ornaments. In the same villa, Castor or Pollux holds a stick or a roller, which Montfaucon supposes was in allusion to horse-races. Mercury, in the villa Ludovici, holds such another roller; but this the learned Benedictine confesses himself unable to explain. He did not perceive that these were modern additions. Wright is certain that the musical instrument in the hand of Apollo, in the villa Negroni, is a real antique; and, to corroborate his opinion, he adduces the testimony of Mr. Addison, who mentions such an instrument in the hands of a little ancient figure in the Florentine gallery. These authors, however, are both mistaken: Bernini made the former instrument, and the latter was cast from it. In like manner, the head of Apollo crowned with laurel, and those of Narcissus, the Phrygian Priest, the Sitting Matron, Venus Genitrix, Diana, and Bacchus, in the Grand Duke's collection, and exhibited by Gori in the Museum Florentinum, are known to be modern. Pinaroli gives us two statues: the one he calls Herfilia, the wife of Romulus, and the other Venus; and these, it is singular, are said, in the catalogue of the Cardinal Polignac, and in the old one of the Earl of Pembroke, to belong to Lucretia and Cæsar, and to have been made *ad vivum*. It would seem, that there is no absurdity too gross for collectors, and that there is no truth to be expected from house-catalogues. Among the statues of Lord Pembroke, engraved by Cary Creed, there are four, which are
said

said to be executed by a Greek artist, named Cleomenes. Our credulity, however, according to Abbe Winckelman, must be excessive, if we can believe that Marcus Curtius on horseback was the work of a sculptor sent from Corinth to Rome by Polybius. There intervened, between the artist and the historian, no less a period than two hundred years; and it would not be more absurd to affirm, that Polybius sent Cleomenes to Wilton to execute this statue. On this occasion Winckelman gives us the following anecdote: Cardinal Polignac found ten statues without heads at a country-house near Frescati; and it was suggested to his eminence, that they made a group which represented Lycomedes' family and Achilles, who was dressed in women's clothes. The fancy was striking, and was immediately adopted. The Eleves of the French school were employed to make heads for the statues, which they did, and gave them smart countenances too, says the Abbe: *leur donnerent des visages a la mode, selon leur coutume.* The head of the pretended Lycomedes was made after that of the celebrated Baron Stosche. This group sold at a great price, and was extolled as a piece of admirable sculpture.

If connoisseurs make such unpardonable mistakes with regard to the style and country of statues and busts, what are we to expect when they come to affix names to them? "I have left, says Winckelman, in his preface to Stosche's cabinet, many heads without a name, not being disposed to imitate Fulvius Ursinus and Bellori, who call every meagre old head an Antisthenes, because that philosopher died of a consumption. What the apostle said upon another occasion, is applicable here: *Let us not seek to be too wise.* If we are ignorant of the names of many portraits of Titian and Vandyke, and other eminent painters, co-

" temporary

“ temporary with our fathers, how is it possible to
“ know so many antique heads, the originals of
“ which are removed from us so many centuries ?
“ And yet it is too great an instance of self-denial,
“ for a collector not to give a name to every pal-
“ try fragment !” This silly humour occasioned
that sensible and arch observation of Mr. Walpole,
in his *Anecdotes of Painting* : *Many a prince and*
philosopher have been metamorphosed into divinities.

ÆDES PEMBROCHIANÆ :
Or, a CRITICAL ACCOUNT of the
STATUES, BUSTOS, RELIEVOS,
PAINTINGS, MEDALS,
AND OTHER
CURIOSITIES AND ANTIQUITIES
A T
W I L T O N - H O U S E.

WILTON is a town of great antiquity, and is situated at the conflux of the Nadder and Willy. From the latter it received the name of Willytown or Wilton. In Latin, it is called Ellandunum.

Not long after the settlement of the Saxons in England, Cerdic, one of their princes, made it the capital of his dominions. But its chief ornament was its abbey, which was of the Benedictine order; and which was founded by Edgar, Egbert, or Alfred: for to each of these it is ascribed by records in the *Monasticon Anglicanum*, and in *Willis's Mitred Abbeys*.

The first establishment of the monastery was for twelve nuns; but grants of land and other donations having considerably increased its wealth, the number was augmented to twenty-six, by Egwina, the consort of King Alfred. It continued to flourish in its

state and condition, 'till the reformation; at which period, the ecclesiastical commissioners, on the surrendry of Cicely Bodenham, last lady abbess,* bestowed its revenue on Henry VIII.

Wilton, according to Leland, had once twelve parochial churches, though it has now but one; and Hollingshead has dated its decay from the building of Harnham bridge by Bishop Bingham; as travellers were then induced to go to New-Sarum, 'as the nearest way to the west.

Henry VIII. on the dissolution of the monasteries, bestowed on Sir William Herbert, first earl of Pembroke, the house and site of Wilton-abbey, and the lands belonging to it. This monarch was fond of pomp and magnificence; and his nobility having imbibed his expensive taste, the spoils of the church enabled them to imitate his example. Lord Pembroke engaged Hans Holbein to design a palace for him; and the elegant porch leading into the vestibule was executed under the inspection of this eminent artist. It is ornamented at the top with emblematical figures; and in the niches round it are the heads of Edward VI. of Lord and Lady Pembroke, and of some of their children. These decorations, it is also probable, were the work of Holbein,† who did not die 'till the year 1554.

The side, of which the hall makes a part, having been consumed by fire, was sumptuously rebuilt, from a design of Inigo Jones; and is remarkable for the fine disposition and elegant proportion of the rooms. The garden-front is adorned at the top

* March 25, 1539.

† It has been remarked of this eminent painter, that he used generally to handle the pencil with his left hand. The same thing has been said of Mozzo of Antwerp; and it has been observed of Amico Aspertino and Ludovico Cangiagio, that they worked equally well with both hands. It is also to be observed of Holbein, that he was the first reformer of the Gothic style of architecture in England.

with a variety of ornamental figures : in the centre is a Victory, sitting on a globe with her symbols ; and at equal distances, Cupids and other statues. The gardens are not laid out in the finest taste : the lawn is handsome ; and the bridge, from Palladio's design, is a model of Italian architecture. The rock-bridge, and fall of water, by Chambers, have a fine effect, and greatly improve a spot, which would not otherwise claim much attention. The piazza, making the front of the stables, and the stable-bridge, were designed by Inigo Jones. On a hill, which rises rather too suddenly from the river, is a triumphal arch, by Chambers ; and upon it is a mutilated equestrian statue of Marcus Aurelius. Not far from thence is an arcade, from a model of Inigo Jones, and the engine-house, which has an ornamented front. From the windows of Jones's front are fine views of Salisbury cathedral, and part of the city ; Clarendon park, and other contiguous places.

In the Court, before the grand front of this superb mansion, is a Granite column, with a statue of Venus on the top of it ; both purchased from the Arundel collection.

Mr. Evelyn, who bought them at Rome for Lord Arundel, was told by the Italian antiquaries, that this column supported anciently the statue of Venus Genetrix, and had been set up by Julius Cæsar before the temple of that Goddess, from whom he claimed to be descended. It was added, that Cæsar had brought them from Egypt, where they had been erected to the oriental Deity Astarte, the same with the Grecian Venus ; and to put the matter beyond all doubt, he was shewn five letters upon the upper fillet of the column, which, it was affirmed, being read from the right hand to the left, and having the proper vowels supplied, made Astarte.

This intelligence, which imposed on Mr. Evelyn,* was transmitted by him, with the column and statue, to the Earl of Arundel. It was even inserted in his lordship's catalogue; and from thence it was transcribed into that of Lord Pembroke.

But, whence, it may be asked, had the connoisseurs of modern Italy the account of Cæsar's bringing this column from Egypt, or of its having then the statue of Astarte on its top? To these particulars, we are well assured, no satisfactory answer can be given. It may be curious, notwithstanding, to examine more minutely this magnified curiosity.

1. Granite, of which this column consists, is common in Egypt, in Italy, in Spain, and in other countries. The Egyptian is of two kinds; a strong or a pale red, † and a pure or a less intense black. The Italian has small blackish spots on a whitish ground;—of this sort is the present column.

2. If the fillets above and below on this column, and the proportion of its lessening in the diameter, are compared with the chapter of Pliny, ‡ cited in the margin, it will appear to have been one of the pillars of a small Roman temple.

3. The letters on the fillet are evidently a forgery: for they have been compared with Bernard's table of oriental and occidental alphabets, lately improved by Dr. Morton, and with the Greek alphabets exhibited by Dr. Sharp; || and it can with truth be affirmed, that the word Astarte cannot be made out from them in the most distant manner.

* Vide the article Evelyn, in Biog. Britan.

† "Le Granit est de deux sortes différentes; le Granit noir, ou noirâtre; le Granit rouge, ou rougeâtre. Les trois plus grandes statues Egyptiennes du Capitole, sont de cette dernière espèce de Granit." Winckelman Hist. de l'Art, pag. 166.

‡ Pistor. lib. 36. cap. 23.

|| On the structure, &c. of the Greek tongue, in fine.

If these considerations were not sufficient to overthrow the common opinion about this column and statue, it might be shewn from Selden,* that Astarte was purely a Syrian Deity, and was never admitted into the Egyptian mythology.

Though this column is by no means so ancient as is pretended, it must be allowed, notwithstanding, to be extremely elegant. It is thirteen feet and an half high, twenty-two inches in diameter, and diminishes scarce two inches at the top. It is here set up with a Corinthian capital and base. The statue of Venus is of lead; and the Goddess appears in an inclined modest attitude.

In the Front of the House, there appear, in niches, two Egyptian statues, which, according to the common catalogue, are of black marble. But we must observe, that instead of being of marble, they are veneered with a poor sort of slate; a circumstance, which can clearly be collected from observing the impression and damage, which they have received in different places from the weather. The garments on their shoulders are of a different colour, their toes are seen at the bottom, and their hands are concealed in their dress. On the subject of Egyptian figures, the ingenious Comte de Caylus has given us the following very useful remark: "When the feet appear, no matter whether joined or separated, the persons represented are priests; and when the feet are concealed, or enveloped, they are divinities." †

In the Middle of the Inner Court, is a pedestal, on which there is a horse rampant, as large as the life.

* De Dis Syris, pag. 131.

† "Les figures qui ont les pieds nuds, joints ou separes, il n'importe, doivent etre des pretres; & par la meme raison, cette figure, dont les pieds sont enveloppes & reunis, etant une divinite." Recueil, tom. 4. pag. 7.

In four niches round the pedestal are four statues. The first is mentioned in the common catalogue, as a Diana, because there is a half-moon on its head. It bears, however, no other attribute of the Goddess; and I am thereby induced to suspect, that the head is modern. The figure is clothed, and in her right hand holds a tympanum, with a broad border, in which there are holes, for the purpose of fastening wires. On her left side stands a vase. From these particulars, it would seem, that the statue was intended to represent a Bacchanal, or the wife of Faunus, as described by Spon. *

In the next niche, Venus is picking a thorn out of her foot. This alludes to the following fable:

Venus, it is said, tenderly loved the shepherd Adonis from his infancy. As he grew up, the chase became his delight, and he used to engage with the fiercest animals. The goddess, alarmed for his safety, endeavoured, but in vain, to divert his thoughts to milder amusements. Mars, who was no stranger to his passion for hunting, resolved to rid himself of so formidable a rival; one day, therefore, while Adonis pursued with eagerness his favourite sport, this jealous deity sent out a huge boar, which destroyed him. Venus, perceiving his danger, hastened to his relief; and, as she passed through the thickets, a rose-thorn wounded her foot: she picked it out, (in which action she is here represented) and the blood that dropped on the rose from the wound, changed it from a † pale to its present beautiful tint.

In

* Miscellan. Erud. Antiq. pag. 25.

† Αι, Αι των Κυβεριαν' απωλετο καλος Αδωνις
 Δαρκεν α Παφνιτοςον εκχει, οσπον Αδωνις
 Αιμα χει τα δε παντα ποτι χροι γιγνεται ανθη
 Αιμα ρουδι τικτει. τα δε δαρκεα των ανεμωναν.

Ver. 63. Idyl. 2. Bion.

The

In the Grand Duke's gallery * there is a statue of Venus in the same action, but in a different attitude: she is there sitting. This is neither so natural, nor so agreeable to the story, as the posture of our statue. The expression of pain in the countenance of the goddess is admirable.

The next statue is Venus holding a shell in her right hand, and in her left the tail of a dolphin. Statius † has told us, that this goddess sailed to her beloved Cyprus in a conch-shell. These shells were extremely ‡ light and beautiful, and produced pearl, of which female ornaments were made. The blowing of them made a part of the nuptial music, according to Moschus. || The dolphin was supposed to be the most intelligent of fishes, and on that account was employed by Neptune in his amours with Amphytrite. § For the same reason, perhaps, it was an attendant on Venus; or it might be employed as a symbol, to shew the extent of her power, which pervades the watry element.

The last statue is Venus and Cupid. He is begging for his quiver, which she keeps from him. The expression is natural and delicate.

The lamentation of Venus for Adonis is well described by Ovid:

——— *Pariterque sinus, pariterque capillos
Rupit, & in ignis percussit pectora palmis.*

Met. lib. 10.

* See Richardson's account of the statues in Italy and France, p. 53.

† *Hæc & cæruleis, mecum consurgere digna
Fluctibus, & nostra potuit confidere concha.*

Sylv. lib. 1.

‡ Martial compares the levity of Gallies to them:
Levior, O conchis, Galle, Cytheriacis.

|| *Κοχλοῖσιν τανύος γαμῖον μέλος ηπυοντες.*

Idyl. 2.

§ Banier's Mythology, vol. 11. p. 497.

On one Side of the Gateway, is the bust of the Roman consul Ænobarbus. And,

On the other Side, is an altar of Bacchus, around which there are several things worthy of attention. The priest holds a pine-apple in his hand, and a panther follows him, and two priestesses with dishevelled hair, and their garments flying. The apple and * panther are symbols of this god's Indian expedition and conquests. Round the altar is an † inscription in old Greek characters, being part of an hymn to that deity, which bears evident marks of a very distant antiquity. The letters, as their form indicates, are antique; and the god is not called Bacchus, but Dionysus, under which appellation we find him mentioned by the most ancient authors‡. It supposes him beautiful, and || so he is always re-

* *Ipse racemiferis frontem circumdatus uvis
Pampineis agitabat velatam frondibus hastam:
Quem circa tigres, simulacraque inania lyncum,
Piclarumque jacent fera corpora pantherarum.*

Ovid. Metam. lib. 3.

† Μιλπομεν Διονυσον, αγλαιμοφον, Βακχτορα ξανθοκαρηνον.
Canamus Dionysum, pulchri formem, Bacchatorum, flavicomum.

‡ Κισσοκμην Διονυσον επιερμον αρχομαειδεν

Orpheus.

Ηκω Διος παις της δε Θεαιω χρονα

Διονυσος.

Euripid. in Bacchis.

|| ————— *Tibi inconsumpta juventas;*

Tu puer æternus; tu formosissimus alto

Conspicieris cælo. —————

Ovid Metamorph. lib. 4.

In like manner the moderns have conceived of him, as Winkelman most beautifully expresses it:—"La face de Bacchus est celle d'un jeune homme qui atteint les limites du printemps de la vie & de l'adolescence, dans qui la sensation de la volupté commence à germer comme le tendre bouton d'une plante, qui enfin moitié endormi & moitié éveillé, sort doucement d'un songe flatteur dont il rassemble les images en commençant à se reconnoître: ses traits sont pleins de douceur, mais son ame rejouie ne se repand pas sur tout son visage." Hist. de l'Art chez les Anciens, pag. 273.

presented

presented. The epithet Bacchator, marks his presiding over ebriety and intemperance; which formerly, as well as at present, were too often the causes of division and violence. He is called yellow or auburn haired. This was esteemed as a mark of particular beauty * among the ancient Greeks. Even among the Romans it was so much admired, that the emperor Verus,† we are told, scattered sprigs of gold through his hair, to give it a yellower brilliancy.

In two niches are two statues. The first is Atys clad as a woman. Of this deity, there is, perhaps, no better account, than that which is given by Lucian. This author has observed, that he was an Indian by birth, and that he first instituted the rites to Rhea or Cybele; that these he established in Lydia, Samothrace, and Phrygia; and that Rhea, the more firmly to secure him, castrated him; after which, he assumed a female form and dress‡. The other statue is Autumn, with the proper symbols.

In the Porch, are the busts of
Hannibal, the famous Carthaginian general.
The emperor Pescennius Niger.
Albinus, the consul.
Miltiades, the Athenian captain.

* Pallas, in Homer, seizes Achilles by his yellow hair:

———Ξανθῆς δὲ κόμης εἰς Πηλεΐωνα. Il. 1.

Cornelius Gallus has an elegant turn to our purpose:

*Anne coma ex auro flava est tibi gentia? an auri
Ex ipsa magis est bractea flava coma?*

In the hymn of Orpheus to Bacchus, before cited, the nymphs that educated him are said to be *Ηερομοι*.

† *Dicitur tantum habuisse curam capillorum flavorum, ut et capiti auriamenta inspergeret, quo magis coma illuminata flavesceret.* Capitol. in Vero.

‡ De Dea Syria, and Banier's Mythology, book iii. ch. 3.

Before we proceed farther, it may be proper, once for all, to remark in this place, that when we observe, that a statue or bust has been *repaired*, we mean, that the head or other parts of it have been broken, and are supplied with different marble or materials. This, indeed, is applicable to almost every antique in the present collection. Amidst the infinite number of heads, and other remains of ancient statues, which are at Rome, and in other places of Italy, the connoisseur or the collector may easily find those particular parts that are necessary to complete his figures; and when this is done, there is no difficulty in affixing names to them.

In the Vestibule, are the busts of
 Pindar, the Greek lyric poet.
 Theophrastus, the naturalist.
 Iotaphe, wife of Antiochus Comagena.
 Lyfimachus, one of Alexander's captains.
 Triphina, wife of Antiochus, the eighth king of Syria.
 Vibius Varus, a Roman senator.
 Sabina, ^{Augustilla} wife of Gordian.
 Agrippina, wife of Germanicus.
 Aristophanes, the comic poet.
 Caligula, the Roman emperor.

Almost all these heads have been repaired; that of Sabina, in particular, is perfectly in a modern taste.

Here are likewise two columns of Peacock marble. They have a white ground, with purple spots, and are fluted. Each is nine feet and seven inches high; and they appear to have been taken from an ancient Columbarium. At the top there are holes to put ashes in, and they had urns, which served them for capitals.

In the Middle of the Vestibule, is a colossal Apollo, from the Justiniani gallery. He is resting on a laurel, which is adorned with elegant sculpture.

In the Great Hall, is a piece of sculpture, which the common catalogue has described in these terms : “ A pantheon, having the symbols of three divinities : a cornucopia with fruit for Vertumnus ; out of it, grapes for Bacchus ; and ears of corn for Ceres. The figure is a comely man, in the prime of his age and strength, without any beard, and therefore is probably an Apollo, larger than the life.”

We must observe, however, that we think it improper to consider this piece as a pantheon, or as relating to several deities : for the cornucopia with fruit, grapes, and ears of corn, applies very well to Vertumnus, who, though it was his general province to preside over gardens, used sometimes to assume the form of a reaper or mower, and sometimes of a vine-dresser.* It is observable too, that this divinity is commonly represented as beautiful, and without a beard.

The statue of Didia Clara, daughter to the emperor Didius Julianus. This prince purchased the empire from the soldiery when he was old ; and was slain by them in the second month of his reign. Lampridius† informs us, that his wife, Manlia Scantilla, and his daughter, Didia Clara, were honoured with the appellation of Augustæ. Hence this figure holds a senatorial roll, which was a mark of high rank and dignity.

The bust of Marcus Aurelius.

The statue of Antinous, the favourite of Hadrian. He was extremely beautiful, and died in Egypt, going

* Banier's Mythol. book iii. ch. 6.

† *Uxor ejus Manlia Scantilla, & filia ejus Didia Clara, Augustæ sunt appellatæ.*

up the Nile with that emperor. He was deified under the name of Antinous Jacchus, as may be seen in a fine medal in Haym. * In the present statue, there is nothing remarkable: the head, body, and arms have been repaired.

The next bust is said, in the common catalogue, to be Cleopatra, the sister of Alexander the Great: but if we remember right, that monarch had no sister of that name. The Cleopatra † here meant, was the daughter of Ptolemy Philometer, king of Egypt, who gave her in marriage to Alexander the First, king of Syria. Alexander, however, having secretly endeavoured to betray Ptolemy, that prince took from him his daughter, and bestowed her on Demetrius Nicanor. Cleopatra afterwards married Antiochus, the brother of Nicanor. She was the daughter of a king, the wife of three kings, and the mother of two.

A Sarcophagus, adorned with two Cupids in alto relievo, festoons of flowers, and animals. Euterpe, the muse, sits on it in a very curious antique seat, holding a flute, to shew that she invented wind-music. ‡

The bust of Portia, the wife of Brutus. She was the daughter of Portius Cato, who gave her in marriage to that celebrated republican. After the battle of Philippi, Brutus, that he might not fall into the hands of his enemies, prevailed on Strato, his friend, to dispatch him; and Portia, as soon as she received intelligence of his fate, put an end to her life.

Though this bust bears the name of Portia, we are at a loss to conceive, how it can refer to that lady. The person who ascribed it to her, did not surely attend to the ancient Roman dress. A necklace, a me-

* Tesor. Brit. vol. 2. pag. 214.

† Joseph. Antiquit. lib. 13. cap. 7.

‡ *Dulciloguis calamos Euterpe flatiuus urget.* Anson. Idyl. 20. She is seen with two flutes on a gem, in Stofche's collection, pag. 210.

dal, and a diadem, were unknown as female ornaments during the times of the republic; and if they had been known, they would not have been worn by Cato's daughter and Brutus's wife. They favour more of the degenerate ages; and we find them, accordingly, on the latter empresses; one of whom this bust certainly represents.

The Comte de Caylus, in the second volume of his collections, exhibits a bust, with a similar head-dress, and judges it to be about the age of Sabina or Plotina; a period when such fashions were common.

A small antique statue of Æsculapius, in an excellent taste. The god has a large beard and head of hair, and a mild countenance. The two last particulars, if, in place of the natural hair, we substitute a full-bottomed periwig, seem characteristic of the modern practitioners of medicine. This reverend appearance, and the ignorance too often concealed under it, could not escape the satirical pen of Lucian.* Our deity holds in his left hand a stick, with a serpent twisted round it.† When Ogulnius went to Epidaurus to bring this god to Rome, he appeared, it is said, under this shape. Pliny gives another reason, why the serpent is the attribute of this deity. The ancient physicians, he has observed, made great

* Μη αιδιςθεις ει αγρευσιος ων δημηγορευσεις, και ταυτα καθυλωναι και ευγενειον ωτως υιον εχων τον Αισηηλιον. In Tragædo.

† The peculiarities of Æsculapius are thus mentioned by Ovid, in his account of the first introduction of this deity into Rome:

—Deus in fœmnis opifer consistere visus;

————qualis in æde.

Esse solet, baculumque tenens agreste sinistra:

Cæsariem longæ dextra deducere barba,

Et placido tales emittere pectore voces.

Pone metus: veniem; simulacraque nostra relinquam:

Hunc modò serpente, baculum qui nexibus ambit,

Perspice, & usque nota; visu ut cognoscere possis:

Veritar in hunc; sed major ero: tan usque videbor

La quantum verti cœlestia corpora debent.

Met. 15.

use

use of this animal in their practice. But it seems to have been reserved for the ingenuity of the *Comte de Caylus*, * to give a satisfactory solution of this matter. “ It is well known, says he, that the physicians, in “ early ages, composed the medicines they prescribed : “ hence they were obliged to apply to chemistry ; and “ having discovered, by many experiments, that li- “ quors separated by heat must necessarily circulate “ many times, before they can deposit their phlegm “ and grosser parts, nature, as it were, presented to “ them an animal, whose figure was emblematical of “ such an operation. Whether then *Æsculapius* was “ the inventor of the alembic, or rather employed it “ with success, (for I am apt to think it was in use “ before his time) I am persuaded that the serpent “ is attributed to him as a positive symbol drawn “ from these operations. In the course of time, the “ figure taken from the animal, was made the ani- “ mal itself.”

The bust of *Julia Mamæa*. She was the daughter of *Julia Mæsa*, sister of *Soëmias*, the mother of *Heliogabalus*, wife of *Varius*, and the mother of *Alexander Severus*. During the minority of her son, she administered public affairs with great applause ; and *Eusebius* † has spoken of her as a woman of signal piety and virtue.

A small statue of *Meleager*. The other statues of this hero, and the coins, in which he is represented, have some particular attribute which distinguishes him. Here he appears in the attitude, and with the strength of an athlete, or boxer. The sculpture is good : the head, feet, body and arms have been repaired.

* *Recueil*, tom. 2. pag. 277.

† *Mamæa mulier, si qua alia, virtute & pietate spectatissima, vita & moribus compressis religiosa.* Lib. 6. cap. 15.

The bust of Nero. This head bears not the most distant resemblance to the profile on the coins of this emperor. In these, he is not represented as handsome; but he is by no means so ugly, as he is here. The little Cupids at the bottom have been highly valued; but it does not appear to us, that they have much merit, or indeed, that there is any thing worthy of attention in the bust.

A Sarcophagus. In front, are a man and a woman, half lengths. At one end are a lion and an unicorn; at the other, a lion and a boar. There are two masks at the bottom; the one with hair; the other with a veil over the upper part. There is also represented, a female warrior, kneeling, and as defending herself in battle. It is surprising, that the common catalogue should call the buckler here, a half-moon, which is an oval; and should term that a buskin,* which is a half-boot, with part of it turned down.

The bust of Lucilla, the daughter of Antoninus, and the wife of Lucius Verus. In the common catalogue, she is said to be the wife of Ælius.

The statue of Mercury, with his purse and petasus.

A bust of Apollo: the head has been repaired.

A copy of the Medicean Venus, by Wilton. It is not easy to assign a reason, why Gori,† and the Italian connoisseurs, should call the original statue, in the Grand Duke's gallery, Venus Anaduomenè, or rising from the sea, when ancient writers have repre-

* An exact antiquarian gives the following account of the buskin and boot:—"Le cothurne étoit une sandale plus ou moins haute et épaisse, mais ordinairement de la hauteur de la main.—" Bottines. Il ne faut pas confondre avec le cothurne tragique, une espèce de bottines, qui portoient le même nom. Elles montoient jusqu'au milieu du gras de jambe, et étoient fort en usage parmi les chasseurs." Winck. Hist. de l'Art, pag. 357.

† Gori in Mus. Florentin.

sented her in a different attitude, as we shall shew when we come to the Stone Hall.

Wilton, whose genius and execution are greatly to be commended, forgot, in copying this statue, to make holes in the ears, as they are in the original, from whence ear-rings of jewels were appendant. Lampridius, in the life of Alexander Severus, has observed, that that emperor adorned the image of Venus with the most precious pearls. Wilton has also omitted the two Cupids on the dolphin; and the dolphin is but poorly done. It would seem, that his attention was solely employed about the Venus; and here indeed we find enough to compensate for his omissions. The hair of the goddess is elegantly tied up. *

Silenus and Bacchus, a group. The god is on the shoulders of Silenus: they are crowned with grapes.

The statue of Flora, or rather of Pomona, as it represents apples and other fruits.

This statue, with the Silenus and Bacchus, are said, in the common catalogue, to have been presents from the duke of Tuscany to the first Philip, earl of Pembroke, and are made to consist of Parian marble. But the duke or the earl must have known little of Parian marble, when they allowed these statues to pass for it. The excellence of this marble lies in the fineness of its grain; or rather it may be said, it appears as if melted or worked into a milky mass without any grain. † It has two other qualities, which distin-

* ——— *Quibus nodantur in aurum*

Crines, reticulumque legit capitis decus ingens.

Homer. Hym. in Ven.

† “ On trouve des statues, dont le marbre paroît comme fondu
 “ ou paîtri d’une masse laiteuse, sans aucune apparence de grain.
 “ C’est-là, sans doute, le plus beau: et tel étoit apparemment
 “ le marbre de Paros, le plus rare et le plus estimé de tous.
 “ Cette sorte de marbre a de plus deux autres qualités qui man-
 “ quent au plus beau marbre Carrarien. La première est sa
 “ mollesse, ou pour mieux dire sa douceur: il se laisse travailler
 comme

distinguish it. The one is its softness, in consequence of which it can be worked almost as easily as wax : hence hair, feathers, and such things can be formed of it with all imaginable strength and delicacy. Its other quality is, that in colour it approaches to that of human flesh, while all other marbles have either a dazzling whiteness, or a cloudy darkness.

These qualities of this beautiful antique marble are not to be found here ; nor is the style of the sculpture above mediocrity.

The statue of the Belvidere Apollo, a copy, by Wilton. The accomplished Abbé Winckelman* gives us the following description of this Apollo : “ It presents to us, he observes, the most sublime “ idea that art is capable of conveying. One may “ say, that the artist has made an intellectual statue ; “ for he does not seem to have taken his ideas from “ any thing corporeal. It as much surpasses the “ other statues of this deity, as the Apollo of Homer “ does that of other poets. He is larger than the “ life, and his attitude speaks celestial grandeur. “ The elegant shape and turn of his limbs seem to “ have been formed under a climate, blessed with “ Elysian plains. His youth is the flower of eternal “ spring ; a flower, as incapable of acquiring, as it “ is of losing any thing ; perfect, tender, and sweet. “ Here we see nothing common to humanity ; no “ nerves, no veins : a divine air diffuses itself over “ the surface of the figure.” The enthusiasm of the Abbé discovers the most exquisite sensibility, and how perceptible the most delicate touches of art are to the real connoisseur.

“ comme de la cire, et on en peut faire des ouvrages de la plus “ grande finesse, comme des chevaux, des plumes, &c. Celui de “ Cariare, au contraire, est dur, et s’écaille lorsqu’on le tourmente “ trop. Sa seconde qualité est sa couleur, qui approche de la “ couleur de chair, au lieu que le Carrarien a une blancheur “ éblouissante.” Winckel. Hist. de l’Art, vol. 2. p. 61.

* Histoire de l’Art, vol. 2. p. 285, 286.

The

The copy conveys but an imperfect notion of the original. The face is not handsome, and the limbs are not well formed. The sandals on the feet of this Apollo are similar to those called Soleæ among the Romans, which arose round the foot an inch high, and were bound with many bandages. At his right hand is a laurel, with a serpent twisted round it : his garment rests on his left, which is stretched out.

The bust of Philemon, a Greek comic poet. He was contemporary with Menander, and frequently got the better of him in poetical contests ; insomuch that the latter used to say, “ Art thou not ashamed “ to conquer me so often ? ” *

The bust of Lepidus, triumvir with Mark Antony and Augustus. The head is repaired.

A Sarcophagus, with a Corinthian column at each end, and a double door in the middle. Hercules leans on Philoctetes. When this hero put on the poisoned shirt which had been sent him by the jealous Dejanira, his body became filled with pustules, and he was tortured with the most excruciating pain. In compliance with the advice of the oracle, which he consulted about his distemper, he went to Mount Oeta, and there erected a funeral pile, upon which he was burnt. It was lighted by Philoctetes, to whom, as the reward of his fidelity, he had given his arrows. † His ashes were buried by his friend near the river Dyra.

The common catalogue supposes, that the hero leans on Pæan, and not on Philoctetes ; and it has also been thought, that his friend here alluded to is Lycus. But it is uniformly observed by ancient authors, that Philoctetes attended him in his last moments, and did the last offices to him. The lion's

* *Proditur Comicus Menander, quum centum & octo scripsisset fabulas, in certamine comædorum, licet esset superior, tamen ambitu & factione a Philemone victus renunciatus.* Alex. ab Alex. lib. 6. cap. 19.

† Sophoc. in Philoctet. ver. 1461.

skin is lying down; and he holds his club in his right hand. The magnitude of the hero is well contrasted with the diminutive size of his friend.

The bust of Constantine the Great.

The bust of Sophocles, the excellent tragic poet; whose works supplied Aristotle with rules for that species of composition.

A Sarcophagus. Meleager is represented as returning thanks for his victory over the Calydonian boar. At his feet lies the head of the animal; on each side stand Atalanta and Theseus; and at the extremities are seen Castor and Pollux. The story to which this monument alludes, will be the best explanation that can be given of it.

Oeneus, king of Ætolia and Calydon, offered usually the first fruits of his corn and domestic animals to Diana; but, prompted by avarice, he resolved to discontinue this practice. The goddess, enraged at his neglect, sent a boar of immense size to ravage* Calydon. The stoutest warriors assembled from all parts to attack and destroy it; Meleager the son of Oeneus, Jason, Theseus, Castor, Pollux, Atalanta, the daughter of Schæneus, and a famous huntress, and many more. After the boar had slain many of its pursuers, Atalanta had the good fortune to wound him with an arrow; and he was then dispatched by Meleager. The hero, to reward her bravery, bestowed on her the head and skin of the animal. This mark of attention offended the other hunters; particularly Plexippus and Toxeus, his mother's brothers. These therefore Meleager put to death.—When his mother, Althea, was informed that he was the murderer of his uncles, she entered into a secret resolution to revenge their death. At the delivery of this prince, the Parcæ gave her a brand, to which his destiny was annexed. He was to die, when this piece of wood was to be consumed. Althea, who had hitherto preserved

* Homer. Iliad. 1. Ovid. Metamorph. lib. 8.

served it with great care, now threw it into the fire, and put a period to his life.

The common catalogue ridiculously attempts to explain this monument, from the practice of the ancients of devoting themselves to some deity.

A fine antique Group; Hercules engaging the river Achelous. Dejanira, the daughter of Oeneus, was demanded in marriage by Achelous. Hercules made his suit to her at the same time; and a combat was to decide, to whom she should belong. Achelous changed himself into various forms, and among the rest into that in which he is here represented; his upper part a man, and lower parts, snakes. He embraces Hercules about the middle, and looks on him as begging mercy: the serpents are ascending the hero's thighs.

The bust of Pompey: the head is repaired.

The bust of Brutus, who expelled the Tarquins: the head is repaired.

The statue of Livia, third wife to Augustus: her hand rests on a patera, to shew her piety; and not, as the common catalogue supposes, because she was worshipped as Pietas. It was as Juno that she was worshipped. *

The statue of Faustina, larger than the life. She was married to Antoninus Pius; and dying, in the third year of his reign, was deified by the senate. †

In the Great Hall, are the following Relievos:

Two Cupids: one of them has broken the other's bow.

* So it appears from her medal. *Liviam Junonem intendens colunt.* Tesoro Brit. vol. 2. pag. 177.

† *Tertio anno imperii sui uxorem Faustina perdidit, quæ a Senatu consecrata est, delatis Circensibus atque Templo & Flaminicis, & Staius aureis atque argenteis, cum etiam ipse hoc concesserit, ut Imago ejus cunctis Circensibus poneretur.* Capitol. in Pio.

A Relievo, supposed to refer to some of the Grecian games. There are two figures with tridents, and opposite to them are men with their arms tied, who appear to be wrestlers. Here also are other figures, and a piece of architecture. The whole, according to the common catalogue, represents the game of Lampadedromia, or running by lights. A description of this game is sufficient, however, to discredit this opinion.

At the extremity of the suburbs of Athens, where the Ceramicus and Academy were situated, there was a tower, near to which an altar was erected to Prometheus, and on it a statue to Cupid. The Athenian youth, who entered as lampadists, assembled at stated times round this altar, by the light of the fire that burned on it. On a general cry set up by the spectators, the game began: each lighted his torch, and was to carry it lighted to a goal near the gate of the city. If the torch or lamp* became extinct in the hands of the first, he had no hopes of the prize: it was then taken and lighted by the second, and if his success was equally bad, the third took it, and so on with as many as entered. In case none of them brought it lighted to the goal, the prize was reserved to the next celebration of the game.

Curtius, leaping into the gulph: the flame appears to ascend from it. The story is told by Livy, and is well known. The ancient Romans had no such armour as Curtius here wears. The visor in particular, with which he is represented, marks the piece to be modern. The horse too is clumsy, and the bend of his hinder feet unnatural. It appears to be a poor imitation of a relievo in the Villa Borgheze at Rome.

* The names given to those who entered the lists, shew they might either carry torches or lamps. They were called, Λαμπάδισταί, Λαμπάδοφοροί, Πυρροφοροί.

Saturn with his Scythe. This relievo is very ancient. The god exhibits the exact picture of old age. His limbs are unnerved, and therefore appear longer than they really are; his face carries marks of the most venerable antiquity; and every part of him is expressive of weakness and decrepitude. Mr. Spence supposes the scythe to have been an instrument of husbandry, and to allude to his first introducing an improved manner of cultivating the earth.

A Fauness dancing a Child on her foot. These were ideal beings, and constantly engaged in rural sports. It is for this reason, perhaps, that they are generally represented as attendants on Bacchus. Our Fauness evinces how much she is interested in her innocent amusement, by the pleasure diffused over her countenance. She has a tail,* which is a mark of her being a woodland divinity. The relievo is of red Egyptian jasper, and is broken in two or three places: it is on a ground of oriental transparent alabaster, and has a frame of ancient marble.

Four Boys, eating grapes.

Endymion † asleep, and Luna descending to him. By him is a belt, a horn, and a hunting spear. Luna or Diana in a chariot appears above in a cloud: in her left hand she holds a bow, and her right is stretched out to the shepherd. Endymion was extremely fond of hunting; and it was from this circumstance that

* *Ουρα εξοχλας*, says Lucian in Bacch.

“Cet attribut (une queue) m'a determine a la regarder comme une divinite champetre.” Cayl. tom. 3. pag. 77.—“Quant a l'anciennete de la representation des Faunes, dont l'espece n'est designee que par une queue terminee par des grands poils.” Cayl. tom. 5. pag. 165.

† The learned Palmerius observes a contradiction in Pausanias's account of Endymion; as that historian mentions him sometimes as the same person, and at others as different; Eliac. Sylburg. 287, 288. He therefore conjectures there were two of that name. *Dicendum est, ut puto cum veritate, alium fuisse Endymionem regem Elidis, alium vero pastorem, illum celebratum in Latino monte.* Exercit. pag. 392.

he

he became the favourite of Diana.* On a fine cornelian, in the cabinet of Baron Stofche,† we see him holding in one hand a bow and arrows, and the other resting on a hind.

A Bas Relief, supposed to exhibit the cave where Calypso entertained Ulysses. Homer ‡ gives the following account of this transaction :

Ulysses, conducted by the goddess, came to a cave hollowed § by art, and was there placed on a seat from whence Mercury had arisen. The nymphs then laid such victuals before them, as mortals are not accustomed to eat. She sat opposite to him, and her attendants served them with nectar and ambrosia.

In this relieve we perceive nothing that corresponds with this story. There are some people kneeling round a fire, and others on horseback. This last circumstance is a proof of the inattention of those, who make it refer to Ulysses. He was shipwrecked on an isle inhabited by none but Calypso and her nymphs : whence then came the horses? and who raised the architecture mentioned in the common catalogue?

* Seneca alludes to this amour :

*Arfit obscuri dea clara mundi
Nocte deserta, nitidosque fratri
Tradidit currus aliter regends.*

Hippolit. ver. 311.

† Descrip. pag. 83.

‡ Ως αρα φωνησας ηγειρατο δια θιαων

Καρπαλιμως.

Ιξον δε σπειος γλαφυρον θεος ηδε η ανηρ.

Odyss. 5. ver. 11, & sequent.

§ Γλαφυρον, hollowed by art, in opposition to those which are natural, and colder and more humid, and consequently not so habitable. How any person, who ever read Homer's account of the simplicity of ancient times, could dream that architecture was then advanced to a state of perfection, is amazing. Yet the common catalogue describes this cave as *a most beautiful ruin of architecture*. In those ages a godless had no other dwelling than a grotto, probably made by herself or her companions.

The

The figures are so very indistinct, that it is impossible to form any conjecture with regard to them.

Saturn * crowning Arts and Sciences. There are three children as Genii, who assist with the-symbols of Astronomy, Sculpture, Painting, and Music.

Jupiter holding Bacchus to suck Juno. The god appears diffident of his jealous consort; and it is for this reason, that he holds the child himself.

Britannicus, the son of Claudius by Messalina. It is of red Egyptian jasper, on a ground of green marble. This unfortunate prince was born to empire; but, by the craft of Agrippina his mother-in-law, was disinherited, and Nero substituted in his place. Yet, not contented with taking away his patrimony, his enemies also deprived him of his life.†

Britannicus's Junia. It is of red Egyptian jasper, as the foregoing. From the disposition of the hair in both these relievos, one would suspect that they are modern.

* Tibullus, in the following verses, alludes to the civilization introduced by Saturn:

*Quem bene Saturno vivebant rege prius, quam
Tellus in longas est patefacta vias.
Nondum ceruleis pinus contempserat undas,
Effusum ventis præbueratque sinum.
Nec vagus ignotis repetens compendia terris
Præferat externa navita merce ratem;
Illo non velitus subiit juga tempore taurus,
Non domito prænos ore momordit equis.
Non domus ulla fores habuit, non fixus in agris
Qui regevit certis finibusque arva lapis.
Ipse mella dabunt quercus, ultroque ferebant
Obvia securis ubera lactis oves.
Non acies, non ira fuit, non bella nec enses,
Immiti sævus præferat arte faber.*

† Non può farsi a meno di compassionar questo infelicitissimo principe: essend' egli nato all' impero; per l' invidia d' Agrippina moglie di Claudio, gli ne fu tolto il diritto e data ingiustamente a Nerone; cui non contento di averne lo spogliato, volle anche togli con il veleno la vita. Tes. Brit. pag. 185, 186.

Cupid sucking Venus, and Mars sitting by richly dressed. At the bottom is a dog attacking a cat, and two doves.

Silenus held on an ass * by drunken Bacchanals. At a distance Venus lies asleep, and Cupid is covering her with part of her garment. There are also a number of boys in different postures.

A mosaic, representing the gardens of the Hesperides, † which were situated in the extreme parts of Ethiopia. The precious fruit ‡ produced there, was not only guarded by the daughters of Hesperus, but by a dragon or serpent also. One of the labours imposed on Hercules, was the procuring some of this fruit; and he is here represented as having accomplished it. || He is seated on a stock of one of those trees

* Thus the poets represent him :

——— *Bacchæ satyrique sequuntur,*

Quique senex serula titubantes ebrius artus

Sustinet. et paulo non fortiter hæret assello.

Ovid.

See Orph. Hymn. in Silen. & Lucian. in Consil. Deor. who gives an accurate description of this grotesque deity.

† Thus Virgil describes them :

Oceani finem juxta, solemque cadentem,

Ultimus Æthiopum locus est: ubi maximus Atlas

Axem humero torquet stellis ardentibus aptum.

Hinc mihi Massyla gentis monstrata sacerdos

Hesperidum templi custos, epulasque draconi

Quæ dabat, et sacros servabat in arbore fructus.

Æn. lib. 4.

Πειρασὶν ἐν γαίῃς, προπὰρ Ἑσπερίδων λιγυφάνων.

Dionysii Perieg.

‡ *Post hæc, adortus nemoris opulenti domos*

Aurifera vigilis spolia serpentis tulit.

Senec. Her. Fur.

Μηδὰ εὐσμάα ἀλλ' ἀδρωτά, Athenæi. lib. 3. cap. 7. Apples of an agreeable flavour, but not to be eaten.

|| Lucan has given a full description of this story :

——— *Fuit aurea sylva,*

Dirutisq; gravis et fulvo germine rami:

Virgineusq; chorus, nitidi custodia luci;

Et nunquam somno damnatus limina serpens,

D

Robora

trees on which were the golden apples; the serpent is twitted round it, and his head touches that of the hero. Hercules, in one hand, holds his club; in the other, a quiver; and the lion's skin appears at one side. Opposite to him stands Ægle, one of the Hesperides. She is very beautiful, and has a becoming head-dress. Her cloathing is graceful, and her breasts half-naked. In one hand she holds an apple, and in the other a branch of the tree, with three apples on it. She looks at the hero with a countenance expressive of love and admiration.

There is something extremely beautiful in this mosaic; and it accords perfectly with the representations of ancient writers.* An excellent judge † has given it as his opinion, that the moderns excel the ancients in works of this kind.

Remitalces king of Thrace; according to the common catalogue. It is very doubtful, however, to whom this head belongs. We do not remember to have read, that Thrace produced Porphyryor sculptors.

A Sella Curulis, or the Chair in which the Roman magistrates sat, when carried in a chariot. It is all of iron, except the seat and back, and weighs 150 pounds.

*Robora complexus rutilo curvata metallo.
Abstulit arboribus pretium, nemorique laborem,
Alcides; passusque incpes sine pondere ramos,
Rettulit Argolico fulgentia poma tyranno.*

Lib. 9. v. 367.

* Particularly Apollonius, who says, the serpent encircled the trunk of the tree, as he does here:

— — — — — Ἀμφὶ δὲ νυμφαί
Ἐς περιδὲς λοιπύων ἐφίμειρ αἰδέσθαι.
Δη τότε γὰρ δὴ κενὸς υφ' Ἡρακλῆϊ δαΐχφεις
Μηδείου εἰσέλητο ποτὶ στυγός.

Lib. 4.

† “ Car on peut dire avec verité, que les modernes composent
“ les Mosaïques avec une précision et un goût supérieurs aux
“ ouvrages en ce genre.” Cayl. tom. 1. pag. 291.

From

From a passage in Isidore, who flourished early in the fifth century; and from another in Gellius, who lived in the second, we are disposed to suspect, that it is an error in the common catalogue to consider this chair as a *Sella Curulis*. To do so implies, that it is above two thousand years old, and that it has *alone* been *miraculously* preserved, there being certainly no other existing; and these circumstances are extremely improbable. “The senators, says Gellius, in antient times, who were Curule magistrates, were usually carried to court in a chariot; in which chariot there was a seat, on which they sat, and for this reason the seat was called Curule.”* In this quotation there are two things to be remarked: 1. That the Curule chair was used in ancient times, that is, in the early days of the Roman republic; for the author lived but little more than a hundred years after the establishment of the empire. 2. That he simply calls it a seat, without annexing any other description of it. We cannot surely from this evidence pronounce, that the chair in Lord Pembroke’s great hall, is an exact Curule one.

The testimony of Isidore is much to the same purpose with that of Gellius: “Curule chairs, he observes, were, in general, those seats from which the magistrates distributed justice. But they were at first called Curule, because the *ancient* consuls and prætors being carried in a chariot, the chair that was borne after them was named Currule or Curule, from its following the chariot.”† Here we find, that

* *Senatores enim dicit in veterum ætate qui curulem magistratum gessissent, curru pilatos, honoris gratia, in curiam vehi; in quo curru sella esset, supra quam considerent, quæ ob eam causam curulis appellaretur.* Noët. Attic. lib. 3. cap. 18.

† *Sella curules, erant in quibus magistratus sedentes jura reddabant. Dicitur autem curules, quia apud veteres prætores et consules propter itineris longinquitatem curru provehebantur, sellæ autem quæ post eos vehebantur, quibus sedentes jura dicere solebant, a curru currules sella sunt nominatæ.* Origin. lib. 20. cap. 11.

these chairs were only in use in ancient times, and before regular courts of justice were fixed; which was the reason why the magistrate brought his seat along with him. But after the time of the Decemvirs, courts were built, and appropriated to the business of law and equity; and from that period the carrying a chair for the judge became useless, and in a few years its shape and form were forgotten. But the most decisive proof, that the make of these chairs must be totally unknown, is, that they do not appear on any medal, coin, or relief that has descended to us. Oisellius, indeed, has given us five from the coins of the emperors, but these were doubtless made from fancy; as the Curule chairs, we know from good authority, had long before been disused. Besides, the chairs which this author exhibits, bear no resemblance to the present chair. They are properly *Mensæ*, and were used for sacrifice and entertainments. On one of them is the thunder of Jupiter, which shews that that *Mensa* was dedicated to him.

A Bacchanal, filling a basket with grapes.

A Relievo, supposed to be taken from a temple of Bacchus. The Thyrsus has the usual addition of grapes, and a vine shoots from the bottom.

Venus on the sea, drawn by two dolphins: two Cupids attend her. Above is her chariot, drawn by two doves.*

The three Graces, clothed: Aglaia, Euphrosyne, and Thalia. The head of the middle one has a most disagreeable and unnatural twist; which has proceeded from the desire of the artist, of presenting her back and face together.

Æelia. In this relievo there are thirteen women and four horses. They are in different actions: some are washing themselves, and others are wading in the

* *Perque leves auras junctis involta columbis
Latus acit laurens.*

Ovid. Metam. lib. 15.
river.

river. Romulus and Remus, with the wolf, are on the banks of the Tiber, which is the river here represented. It has been conjectured, and with great probability, that this relievo refers to the escape of the Roman virgins from Porfenna's camp; which they effected, by swimming across the Tiber.

Silenus drunk upon an ass. There are also a variety of other figures.

The rape of Europa.* She is on a bull, which is swimming in the sea: his legs end in fins. There are dolphins and sea-deities about them.

Galatæa, the nereid, riding on the sea in a shell drawn by dolphins. She was, according to Homer,† the daughter of Nereus and Doris. It may appear doubtful, whether this relievo may not relate to Venus as well as to Galatæa.

Two Cupids and four boys at play.

Cupid on a sea-horse, blowing a trumpet.

Diana, with a stag,‡ and two dogs. She is sitting; the stag is close to her, and has a collar. It seems to be modern.

Bacchanals. There are eight figures, besides a dog and a goat.

Ariadne and Theseus. She appears reclined under the shade of a tree. Opposite are some men on foot, and one on horseback. From this last figure it can be proved that the relievo is modern; and we should think, that the common catalogue has errone-

* *Jamque deus posita fallacis imagine tauri*
Se confessus erat, dictæaque rura tenebat.

Ovid. Met. lib. 3.

See a humorous account of this amour, in one of Lucian's dialogues.

† Iliad. 3.

‡ *Και γὰρ τε αὐτὸ τοῦτα, καὶ ὑπερὶ θηρῶς ἐνέκειτο.*

Hom. hymn. in Dian.

Montium custos nemorumque virgo.

Horat. Car. l. 3.

Calimachus represents her drawn by stags.

ously made it relate to the story of Ariadne and Theseus. The man on horseback has a hat cocked exactly in the French taste; and the horse has a bit * and reins. Above their heads, as in the clouds, are some things with a relief, and of the size of a crown. It is difficult to know what they represent. The work is, on the whole, meanly executed.

Niobè's children slain by Apollo and Diana; who are represented as shooting them with darts. There are twelve figures besides the deities, and six horses. From these last it may be conjectured, that they had been hunting in the forest Cythæron. Niobè was imprudent enough to boast of the number and beauty of her children, above those of Latona; and this brought upon her the anger of Diana † and Apollo. The number of them slain cannot be well ascertained from ancient writers. The present relievo seems to follow Homer, ‡ who makes it twelve. She bore this destruction of her offspring with so much resignation, that the gods turned her || by degrees into a stone.

In

* “ Les chevaux des statues equestres qui sont venus jusqu' a nous, n'ont absolument rien dans la bouche.” Cayl. tom. 1. pag. 263.

† Τανταλὺς αὖτε Ποχ' ἀδίδεις ἑπτα τέκνα τέκνῃσιν
Γαίτρῃ μῦμ, Φοῖβῳ θυμῷ καὶ Ἀρτεμίδι.

Antip. in Anthol.

*Utinam superba turba tantaliidos meo
Exisset utero, bisque septenos parens
Natos tulisset.*——

Senec. in Medea, ver. 955.

‡ Il. 2. v. 606.——Propertius has also made them twelve :

*Nec tantum Niobe bis sex ad busta superba
Solicito lacrymans depluit a sisylo.*

Lib. 2. El. 20.

|| Ηκεῖται δὴ λυγρογαστρὸν εὐεσθαι
Τὰν Φρογίαν ξύειαν
Τανταλὺν, Σπυλῶ πρὸς ἀκρὰ
Ταικιστοῦ, ὡς ἀτεινῆς,
Πιτράια ἑλᾶσα δαμάσσειν.

Sophoc. in Antigone.

From

In the Gallery of the Great-Hall, there are several suits of armour, disposed in niches. One of them belonged to William Earl of Pembroke, who commanded the English forces at the battle of St. Quintin.

Queen Mary having declared war against France, Philip, her husband, passed over to Calais, and from thence into Flanders, where he commenced hostilities. Lord Pembroke was appointed captain general, Viscount Montacute lieutenant general, the Earl of Rutland marshal, and the Earl of Leicester master of the ordnance. The English army joined the Dukes of Savoy and Brunswick, and the Earls of Egmont, Horn, and Mansfield, who were laying siege to St. Quintin.* Admiral Coligny defended this fortress, but with a small garrison. The Constable Montmorency hastened to throw succours into it, contrary to the advice of the Marshal St. Andre. In this attempt he was prevented, and a battle ensuing, the French received a total defeat. Among the prisoners were Montmorency and St. Andre, the Dukes of Montpensier and Longueville, Admiral Coligny, and many officers of inferior quality. The Duke of Anguien, and Count Turreine were among the number of the slain.

Here are also some spears, and bows and arrows, which were taken from the French on this occasion.

From this chorus Seneca has copied a part of his :

*Tu tantalidos
Funera matris victrix numeras ;
Stat nunc sipyli vertice summo
Flebile saxum,
Et adhuc lacrymas marmora sudant
Antiqua novas.*——

In Agamem. ver. 974.

* Hollingshead, p. 1768. Henault, Hist. Chron. de France, tom. 2.

A whole length of the above-mentioned Earl of Pembroke, by Hans Holbein. This picture must have been executed before the French expedition, as that painter died in 1554.

A picture of Capt. Bernard, by J. E. Eccard.

At the Bottom of the Stair-Case, there is a colossal statue of Hercules. In one hand he holds his club, and in the other the golden apples. Over his shoulders is the lion's skin. The expression of the muscles is very great. It is seven feet ten inches high.

Near this statue is a tomb of white marble, six feet four inches long, and two feet broad: the height is two feet, including the cover, which is two inches and a half thick. The whole is ornamented with relievos. It was found, it is said, near Athens, by some travellers, who brought it into France, as a present to Cardinal Richlieu; but the Cardinal dying in the mean time, it came into the family of Rostains, and from that into Mons. Foucault's. For these particulars we are indebted to Father Montfaucon; and as this author has also given an explanation of the figures on the monument, we shall extract from him what is most interesting in it.

Ceres, being in search of her daughter Proserpine, came to Eleusis; and her disconsolate condition being observed by Celeus, king of the Eleusinians, he invited her to his house. At this time his son Triptolemus was reduced by sickness to the last extremity; and the goddess having restored him to health by a kiss, took upon her the care of his education. She is represented as sitting; her head-dress ends in a peak, and half her head is covered with a veil: she holds a crooked staff, and a serpent is near her. The four persons about her are of Celeus's family. Triptolemus is in a chariot, which is drawn by two dragons a-breast: beyond him are women with torches, as they are used in the mysteries of Ceres.

The

The person near the goddess is Eumolpus, whose descendants were Hierophants* for above twelve hundred years. A woman holds a sickle, and a child ears of corn, to shew that Ceres first instructed mankind in the art of agriculture. Behind, is Bacchus with grapes and a crown of vine leaves; a man holding a whip; and Proserpine driving a chariot, under which lies a bacchanal.

On the lid of the monument are represented the four seasons, by as many women, attended by children or genius's, and proper symbols. At each end are two griffins and a tripos, the symbols of Apollo, denoting that he was the tutelar god of Epaphroditus. The inscription is in Greek. †

Upon the tomb there stands a colossal bust of Alexander the Great; according to the common catalogue.

An eminent antiquary ‡ has pronounced it almost excusable to mistake the bust of Pallas for that of Alexander; as all the portraits of that hero by Lysippus have been lost. In the present case, however, the composer of the common catalogue might have avoided this error, if he had observed, that the Medusa's head on the breast-plate is exactly agreeable to Virgil's description of Pallas. ||

* See Banier's Mythol. book iv. ch. xi.

† Θ. Κ. ΑΥΡΗΛΙΩ ΕΠΑΦΡΟΔΕΙΤΩ. (ΥΑΛΕ ΒΙΩ ΑΝΤΩΝΙΑ. ΒΑΛΕΡΙΑ. ΕΘΗΚΕ. D. M. Aurelio Epaphrodito Conjugi Antonia Valeria posuit.

‡ " Les antiquaires, qui confondent assez communement la tete de Pallas et celle d'Alexandre, sont d'autant plus excusables, que nous avons perdu depuis long-temps les ouvrages du Sculpteur Lysippe. — Et je puis assurer que plusieurs beaux bustes Grecs que l'on me donne pour ceux d'Alexandre, ne n'ont rapelle aucune desidees que les historiens nous ont laissee de ce heros." Cayl. tom. 1. pag. 121.

|| ——— *Isfamique in pectore Divæ
Gorgona defecto vertentem lumina collo.* Lib. 8.

A little statue of a crouched Bacchus, with a lion's skin.

When Aristophanes, in his comedy of the Frogs, makes Bacchus descend into the infernal regions, he gives him the club and lion's skin of Hercules. It is not, however, from this idea that the present figure is taken. It appears to be rather in the Egyptian style. The artists * of that country, either from the grossness of their conceptions, or to render their works immortal, aimed constantly at solidity; and, for this reason, joined their statues to blocks, or gave them such a position, as secured them from injuries.

A small Tomb for Children, with Cupids and baskets of flowers.

A statue of Mercury. He has his † petasus, talaria, caduceus, and purse. The two first mark his swiftness, as the messenger of the gods: with his caduceus he conducted departed spirits to the infernal regions: his purse ‡ was a symbol of his thievish disposition.

Saturn with a Child: he looks sternly at it. The common catalogue asserts, that the moderns are wrong in ascribing to Saturn the inhumanity of devouring children. It will be found, however, that it is the common catalogue that is wrong, and that this notion, so far from being recent, is derived from the remotest

* “ C'est en consequence de ce principe, qu'ils ont toujours
“ represente accroupis les sphinxes et les autres animaux.” Cayl.
tom. 1. pag. 5.

† Αυτῷ εἰσὶν ὑποπόσσω ἐδρατο καλά πεδῖλα
Εἰλετο δὲ ραβδόν. Hom. Odyss. 5.

——— *Et primum pedibus talaria nectit
Aurea.* Virg. Eneid. 4.

*Tum virgam capit; hac animas ille evocat orco
Pallentes, alia sub tristia Tartara mittit.* Virgil ibid.

‡ Καὶ τῶν ἐργατο παιδᾶ πολυτροπὸν ἀμυλομητῆν,
Ὀϊσεύς, ὁδῶν τε ὁδῶν; — Hom. Hym. in Merc.

Some ascribe these hymns to Orpheus.

antiquity. * Hesiod, the oldest Greek writer, has observed, that Saturn, fearing to be dethroned by his sons, devoured them. Lycophron, a man most attentive to ancient traditions, mentions a stone having been given him instead of a child. Whatever might have been the origin of the fable, that Saturn devoured his children, the matter is doubtless as clearly expressed as any other circumstance in ancient mythology.

A statue of Jupiter, with ram's horns, and a ram on his shoulders. When Typhon pursued † the gods, they assumed various shapes, in order to conceal themselves : Jupiter, it is said, assumed that of a ram. Pausanias ‡ intimates, that the worship of Jupiter Ammon was very ancient in Greece; and it was certainly derived from the Egyptians. What the common catalogue has said of this statue being found in Thrace, is too ridiculous to deserve attention.

The statue of Bacchus, clad with an entire skin,

* We shall begin with the testimony of Hesiod.

Τῷ οὖγε ἐκ ἀλαοσκοπίνῃ ἔχεν, ἀλλὰ δοκεῦν

Παῖδες εὖς καταπίνε, Ρεὴν δ' ἔχε πειθὸς ἀλαστον. Theog.

2. Lycophron.

——Τὸν αὐτὶ ποῖνον ἐκλαψας πέτρον

Ἐν γυιοκόλλοις σπαργατοῖς εἰλεμένοι,

Τυμβὸς γέγως κενταυρὸς ὠμοφρον σπορας. Cassand.

3. The Sybilline verses.

Ὡπότε κεν δὲ Ρέα τικτεν, παρὰ τὴν δ' ἐκαθέντο

Τίτανες, καὶ τέκνα δὶς πῶν ἀρρεῖα πάντα.

4. Lucretius.

Ne Saturnus eum malis mandaret adeptus,

Æternumque daret, matri sub pectore vulnus.

Seneca, Macrobius, and many other authors might be cited to the same purpose.

† Diod. Sic. lib. 1.

‡ Eliac.

the head of which appears on his breast. This is the Nebris, * with which he is usually clad.

A Shepherd playing on a flute; and a Goat standing by him.

The statue of the Foster-Father of Paris, with a Phrygian bonnet, and a coat of skins.

When Hecuba had conceived Paris, she dreamed that she would bring forth a torch, whereby Europe and Asia would be set in flames. To prevent this, she resolved to expose the child, and for this purpose gave him to the shepherd Archelaus; who brought the boy home, and educated him as his own son. This is the supposed foster-father of Paris. The Phrygian bonnet fell down the neck a considerable way, and enveloped it, and the chin to the lower lip. So Virgil describes it. † The bonnet, however, here represented, does not exactly agree with the description of the poet.

The bust of Ptolemy, king of Syria, and the brother of Cleopatra. This is the account of the common catalogue. The bust, however, for any thing we perceive, may apply as well to any other personage, as to Ptolemy. The head is of plaister.

The statue of Diana, with her symbols. She has a crescent on her head, to shew that she is the same as Luna. ‡ In her left hand is a bow, and with her right she takes an arrow from a quiver. The head, legs, and arms have been repaired.

* Πρωτας δὲ Θηβας τῆς δὲ γῆς Ἑλληνίδας
 Ἀνδρόλυξας, Νεβρίν ἐξάψας χροός,
 Θυρὸν τε δὲς εἰς χεῖρα κισσίου βέλους. Enrip. in Bacch.

So he is described by Lucian in Bacch. and by Seneca;
Nebride sacra praeinecta latus. In Oedip. ver. 442.

† *Mæonia mentum mitra crinemque madentem
 Subnixus.* Virg. Æneid. 4.

‡ *Sufficiens altam Lunam, sic voce precatur.
 Tu Dea, tu preces nostro succurre labori,
 Astrorum decus & nemorum Latonia custos.* Virg. lib. 9.

The bust of Martin Foulkes, Esq. by Roubiliac. He succeeded Sir Isaac Newton in the Presidentship of the Royal Society ; and published a curious book on coins.

The statue of Clio the Muse ; according to the common catalogue. She holds a roll in her hand. The figure, we should imagine, has more the appearance of a senator : the dress is Roman.

The bust of Aspasia. This lady was as much celebrated for her learning and beauty, as for her amours. She was in the character of a courtesan, till Pericles put away his wife, and took her to his bed. Socrates and the gravest philosophers of Greece thought it no dishonour to attend her lectures on eloquence. Her country was Miletus ; a place remarkable for all the elegant effeminacies of luxury.

The statue of the Father of Julius Cæsar ; according to the common catalogue. But it bears no marks from which it can be ascribed to any one person more than another. It has been repaired.

The bust of Sir Andrew Fountaine, by Roubiliac. This gentleman was particularly skilled in English antiquities.

The statue of Plautilla, dressed like Diana. She was the wife of Caracalla, and, like the latter empresses, affected the attributes of some divinity.—We cannot agree with the person, who gave the name of Plautilla to this statue ; for that Empress assumed the character of Juno, * and not of Diana.

The Old Billiard-Room.

A fine antique statue of Bacchus, with poppies hanging from both shoulders to the knees. It does

* ΠΛΑΥΤΙΑΔΑ. ΝΕΑ ΘΕΑ. ΗΡΑ. *Plautilla nova Dea Juno. Questa insigne medaglia si rende cospicua per i titoli dati a Plautilla, non prima sotto alcun altra osservati.* Tes. Britan. vol. 2. pag. 246.

not appear to us, that this circumstance has been observed by any antiquarian. It probably alludes to that part of his story mentioned by Orpheus, which supposes his being * asleep with Proserpine for three years, and his being at last awakened by the noise made by her nymphs in dancing. The poppy was sacred to Ceres and her daughter, and may very well express the company he was so long in, and his sleep. There is a cup in his hand.

The bust of Livy, the Roman historian : the head has been repaired.

The statue of Pomona, sitting, with symbols. The legs, arms, and body have been repaired.

The bust of Brutus, who killed Cæsar.

The statue of Marcus Antonius, the orator. Cicero † speaks highly of him, and expresses the vehemence of his eloquence by a beautiful similitude. The head and body have been repaired.

The bust of Lucilla : the head has been repaired.

The bust of Labienus Parthicus.

Hercules killing the Serpents ; a group. The head has been repaired.

The statue of Venus, holding a vase ; according to the common catalogue. It is strange, that a figure, representing a Roman priestess, should be mistaken for a Venus. The vase † is Roman. The head, arms, and vase have been repaired.

The bust of Nerva. The Romans, wearied with the tyranny, and disgusted with the wickedness of

* Αμφιστη καλεω Βαχχον, χθονιον Διονυσον,
Εγχομαιον κεραις αμα Νυμφαις ευπλοκαμεσιν*
Ος παρα Περσεφονης ιεραις δομοισι ιαυων,
Κοιμιζες τριετηρα χρονον, Βακχικον αγρον.

† *Genu mehercule M. Antonium vidi, cum contento pro se ipse
lege varia diceret, terram tangere : ut enim balista lapidum & r-
liqua tormenta telorum, eo graviores emissiones habent, quo sunt
contenta atque adducta vehementius.*

‡ Caylus exhibits many such. Tom. i. pag. 272.

Domitian, bestowed the empire on Coccius Nerva, who was admirably qualified for that important trust. *

Hercules lifting Antæus from the earth ; a group. The hero is on one knee, and the giant rests on the other : the figures are small ; and the heads and legs of both have been repaired.

The bust of Cælius Calvus. The head has been repaired.

The bust of Marcia Otacilla, the wife of the emperor Philip, and the mother of the younger Philip. She survived her husband and son, and is said to have embraced the Christian faith. Vaillant† has observed, that it is an error to call her Otacilla ; her name being Otacilia. The head has been repaired.

Bacchus, with grapes hanging from a tree. The head has been repaired.

The statue of Ceres, with her usual attributes, a cornucopia, a poppy, and ears of corn.

The statue of Adonis ; according to the common catalogue. We cannot conceive how this figure should be Adonis : it holds something, but it is without shape. The head has been repaired. This is a mean performance.

The bust of Matidia. She was the mother of Sabina, the wife of Hadrian. The senate decreed her the name of Augusta ; and the emperor, ‡ after her decease, deified her.

The bust of Gryphina, the wife of Ptolemy Evergetes.

* *Se nihil commississe toto principatu, quo minus posset privatus, imperio deposito tuto vivere*, was a saying of his, and is worthy of a great prince.

† Numismat. Rom. Imperat. tom. i. pag. 160.

‡ *Socrui sue honores præcipuos impendit, ludis gladiatoriiis, æterisque officiis.* Spartian.

The White Marble-Table Room.

The statue of Isis, with Osiris, of Theban iron-stone, which is much heavier than marble. The common catalogue exhibits a wonderful account of these figures.

1. It has observed, that this Isis is the only one known with legs and arms, which can be plainly seen. In the Vignette, notwithstanding, to the first volume of Caylus's collections, there is an Isis with legs and arms; and the ingenious author does not mention this circumstance as uncommon. He has even given other representations of the goddess, which resemble in this particular the figure on the Vignette.

2. The crook that Osiris holds, we are told, was the ancient sceptre, and the whip was the symbol of the power to punish. It is easier and more pleasant to indulge one's fancy in explanations of this kind, than to investigate the truth. Plutarch * has informed us, that when Isis found the body of Osiris floating in a coffin on the shores of Phœnicia, she drew it to land with a net and a grappling-iron. These then are the instruments, so shamefully mistaken for a sceptre and whip. The grappling-iron, as we may learn from Kircher † and Caylus, should have formed a triangle; which is not the case here. What is called the diadem or mitre on the head of Osiris, is nothing more than the common Egyptian bandage.

The lotus on the head of Isis claims particular notice.

Diodorus Siculus ‡ informs us, that the Egyptians, before they were acquainted with agriculture, found great benefit and use in the plant agrostis; and that when they had become civilized, they still retained a

* De Iside & Osiride.

† Oedip. tom. 3. p. 490. Cayl. passim.

‡ Lib. 1. §. 2.

grateful affection to it, and carried it in their hands to the places of devotion. Salmasius * has fully demonstrated, that this agrostis can be no other than the *nymphæa lotus*; † and he has observed, that the present Egyptians use the leaves, heads, and roots for food; that they find the expressed juice to be paregoric; and that when mixed with oil and vinegar, and applied to the temples, they consider it as antifebrile. Isis first taught the Egyptians ‡ the manner of making bread from farinaceous roots, such as the lotus; and we need not wonder at her carrying it on her head, any more than seeing Ceres with ears of corn. Hasselquist has remarked, that the lotus grows in vast quantities in the plains of Lower Egypt, || near Cairo, during the time they are under water: and Lindestolpe tells us, that in times of scarcity the Swedish peasants feed on it, as those of the Palus Mæotis and Egypt did formerly. § I shall close this enquiry, by observing, that what has been advanced about the lotus as the attribute of Isis, is more rational than the account of it by Dioscorides. ** “The lotus, says this writer, having been remarked to raise itself above, or sink under the surface of the Nile, as the sun rose or set, the Egyptians consecrated it to Orus, or the sun.” This phænomenon is probably without any foundation, as it has not been mentioned by modern naturalists and travellers.

Orus, the son of Isis, is about her neck; and round the base, and on the back of the statue, are hieroglyphics.

* Plin. Exercit. p. 976, & sequent.

† Linnæi Spec. Plant. 729. n. 3.

‡ Diod. Sic. lib. 1.

|| Voyages, &c. pag. 249.

§ *Milium & lotometra, ex cujus semine conficiunt panes. — Ægyptii ex loto victitarunt.* Alexand. ab Alexand. Gen. Dier. lib. 3.

** Οφας κατά τας αναβάδας Ηλίου ἀπλῆσθαι, δυνάμειος δέμνειν. Lib. 4. cap. 114.

The busts of Hesiod and Phœdra.

A beautiful White Marble Table, ten feet eight inches long, four feet six inches wide, and four inches thick. There is upon it a dying Gladiator. He is sitting, and resting on his right hand. The wound appears, and his approaching dissolution is perceivable in his countenance. It is a copy by Verepoil, from a celebrated figure at Rome.

The New Dining-Room.

A Friar and Nun, by Aldegraaf, * as large as the life; from the Arundelian collection.

A Nativity, by Triga.

The late Duke of Marlborough, by Reynolds.

A Fruit-Piece, by Mich. Angelo, called di Battaglia. † We here see none of the brilliant tints, so admired in the fruit and flower pieces of the Flemish school.

A Landscape, by Zuccarelli.

Jupiter, Cupid, and Psyche, by Gioseppe Arigoni. Cupid complains to Jupiter, that Psyche would have killed him. This picture is on copper.

The late Earl and Countess of Pembroke, by Reynolds.

A copy of Michael Angelo's celebrated Bacchus in the Grand Duke's gallery; by Gori.

A composition, called Scaliola.

A Landscape, by Wilson.

Three Nymphs bathing. Actæon is looking at them. By Gioseppe dal Sole.

The portrait of Commodore Hervey; by Reynolds.

A Boy gathering Fruit; by Mich. Angelo, called di Campidoglio. ‡

* The reader is to observe, that many of the pictures which were at Wilton-House, have been removed to Whitehall.

† He had this name from the excellence of his style in painting battles.

‡ He was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome.

A Flower-Piece ; by Mrs. Cerjat.

Christ in the Temple ; by Salviati.

An old Woman, reading with spectacles ; by Rembrandt.

A Herdsman with Cattle, as large as the life ; by Philip Roos, called Rosa di Tivoli.

A beautiful Landscape, by Vernet.

A Winter-Piece, by J. Brueghel Velvet.

A Landscape, with Hagar, Ishmael, and the Angel. Nicholas Poussin executed the figures, and Gaspar the landscape. Judgment and force of expression are the characteristics of the former artist ; richness of invention, and rapidity of execution, those of the latter.

Two whole-lengths of Francis II. and Charles IX. kings of France ; by Fred. Zuccherro. The first is dated 1559, the second 1560.

Fish, and an old Woman giving a cat milk ; by Snyder.

A Carpet, and a large Boar's Head ; by Maltese.

A Winter-Piece, with snow, and many little figures, and carriages going on the ice ; by Mumper. Some of the figures are done by Brueghel, the son of Velvet.

A Fair, by J. Brueghel Velvet.

Christ in the Virgin's arms in the inn : the straw appears below. There are three angels looking on. The painter is Carlo Maratti.

The Children of Henry VII. Arthur, Prince of Wales ; Henry, when three years old ; and Margaret, who married the king of Scotland. The painter is Hans Holbein, the father.

A Country Boy with a bird's nest in his hand ; and at a distance a cow bemoaning her calf : by Antonio Amorosi.

Cupid giving a boy some fruit and flowers ; by Carlo di Fiori.

A Flower-Piece, by Mrs. Cerjat.

The

The Duke of Epernon, on horseback ; by Vandyck. *

The Reverend Mr. Woodroffe, by Hoare.

Bacchus on an altar in a wood : there are also several inferior figures. The whole picture is executed with great spirit. It is by Salvator Rosa.

Sir Andrew Fountaine, by Hoare.

The Virgin teaching Christ to read, by Guercino. It belonged once to Charles I. A copy was made from it by old Remi. This picture is well executed ; but the great art of Guercino consisted in exciting terror. He was of a retired and melancholy disposition, and delighted to paint whatever was gloomy and tremendous.

Bacchus and Ariadne, arguing earnestly together ; by Fran. Mola.

A Landscape, with many figures, some dancing, some singing ; by Watteux. He generally painted his figures finely dressed, and gave them loose genteel airs.

Thirty of the chief Reformers, by a disciple of Carlo Maratti. Their names are on a stone in the bottom of the landscape. The attitude of Wickliff, who preaches to them, is taken from a design of Raphael Urbin, where Christ is preaching in the desert. The bishops here are in purple, the priests in black, and the martyrs in white, distinguished by purple and black about their necks. The foreigners were mostly

* "The most capital of the works of Vandyck are in England. "At Blenheim, the portrait of King Charles I. in armour, on a dun horse. At Houghton, a whole length in armour. At Hampton-Court, the King in armour, on a white horse ; his equerry holding his helmet. At Kensington, George Villiers, second Duke of Buckingham, and Lord Francis his brother. "And at Wilton, the Pembroke Family, a most capital performance. † Also, at the Marquis of Rockingham's, the celebrated picture of Lord Strafford, and his Secretary." Pilkington's Dictionary of Painters.

† See page 58.

copied from pictures belonging to the Elector of Saxony ; the rest from pictures in England. Copies of the original pictures at home and abroad were taken by a German Protestant painter, who was employed for that purpose by Thomas Earl of Pembroke.

The bust of Curius Dentatus, who, having obtained a triumph for his victories over the Sabines and other adjoining nations, retired to the country to lead a private life.

The bust of the Emperor Otho ; who was the first that wore a peruke.

The busts of

Thomas Earl of Pembroke, the collector of these antiquities.

Lord Chancellor Bacon, who opened the paths to the true method of philosophizing ; and

Sir Isaac Newton, who, pursuing his steps, made the most astonishing discoveries concerning nature, and her operations.

Two red Egyptian Granite Tables.

The Billiard - Room.

The bust of Plato. The head-dress here appears to be rather Etruscan than Grecian. It is perhaps an error in the common catalogue to ascribe this head to Plato.

The bust of Anacharsis, the Scythian philosopher.

A Marble Chimney-Piece, by Inigo Jones.

A small statue of Apollo. He leans on the lyre, or cithara, of which he was the inventor. * The lyre is placed in a tripod, round which a serpent had been twisted. This animal always appeared, when the

* Εἴη μοι κιθάρις τε φίλη καὶ καμπύλα τόξα
Χρυσῶ τ' αὐθροπῶσι Διὸς ἡμερτιά βέλαν.

Homer. Hym. in Apoll.

responses

responses were made from the Delphic oracle. * On the basso relievo of Constantine's arch at Rome, there is a serpent in the same posture. The quiver of the god hangs by him on a laurel, and his head is adorned with a laurel crown. This statue has been repaired.

The bust of Mary Fitz-William, Countess of Pembroke. She was the eldest daughter of Richard Viscount Fitz-William, and one of the Maids of Honour to her late Majesty. August 28, 1733, she was married to Henry Earl of Pembroke, and was grandmother to the present Earl.

A small statue of Orpheus.

The busts of

Socrates.

Aristotle.

Homer.

Seneca. They have all been repaired.

A statue of Cupid with a true Phrygian bonnet. His hands are tied behind him. The head, body, and legs have been repaired.

The bust of Plotina, the wife of Trajan. He married her while he was a private person. She was extremely zealous for the honour of the emperor, and the felicity of the people; and would not suffer him to impose new taxes on the provinces. † Neither her head-dress nor profile agree with her coins.

A Greek statue of a River, represented by a Naiad sleeping on the bank. A bird holds a lizard by the tail: another lizard is going away, and a snail is near it, exactly like the snail of Palestine. A bird like a duck has a serpent in its mouth. The river alluded to is the Rhinocolura.—This description is from the common catalogue.

* Among Baron Stofche's gems is one representing "le tropié d'Apollon, avec un serpent entortillé autour." Description.

† Vid. Aurel. Victor.

The statue, we should imagine, represents the Nile, and was the work of a Greek artist. The symbols have a relation to Egypt, and will not apply to any other country. The bird, that has a serpent in its mouth, is not a duck, as we may perceive from the shape of its beak. It is probably the *Ardea Ibis* of Hasselquist, or the Ibis of the ancient Egyptians. This ingenious traveller gives us the following account of it : “ It is of the size of a raven hen. It is found “ in the Lower Egypt, and is frequently seen during “ the overflowing of the Nile, in those places which “ the water does not reach, and afterwards in places “ which the water has deserted. It feeds on insects “ and frogs, which abound in Egypt during the inundation of the Nile, and for some time after ; and, “ on this account, it is of great service to the country. “ I am inclined to believe this bird to be the Ibis of “ the ancient Egyptians, rather than any other : 1. “ Because it is very common in Egypt, and almost “ peculiar to that country. 2. Because it eats and “ destroys serpents. 3. Because the urns found in “ the sepulchres contain a bird of this size.” What is called a snail in the common catalogue, is a sort of shell-fish.

The bust of *Asinius Pollio*. The merit of this Roman raised him to the first offices of the state. He was consul with *Domitius Calvinus*, and enjoyed the honour of a triumph for the conquest of *Dalmatia*. If his reputation in arms was great, in letters it was greater. *Horace* assures us, that he wrote orations and tragedies with success : *Virgil* has inscribed an eclogue to him ; and other writers have mentioned him with applause.

Paris, holding the golden apple in his right hand.

The bust of *Anacreon*, the elegant Teian poet ; whose compositions will be ever admired for delicacy of sentiment, and tenderness of passion.

A Bifrons * of Janus and his Wife. The double face, which is frequently found stamped on the earlier Roman coins, commonly represents Janus. But this head is not the only one which the ancients have exhibited with two faces. The family of Tituria struck a medal with the heads of Tatius and Romulus joined together, to signify their perfect concord in the administration of government. A double face may also be seen on very ancient Etruscan coins, which have no connexion with the Romans, and which indicate the union of princes in the affairs of commerce and marine. †

The Bifrons of two young Women. It is now impossible to determine what the ancients meant to intimate by the bifrontes, which have women's faces.

A Figure representing the river Meander ; according to the common catalogue. It appears to us to be a drunken Silenus. He leans one hand on a panther, and in the other holds a cup. The body has been repaired.

The bust of Domitian. He was a younger son of Vespasian. His cruelty and profligacy were so notorious, that he was slain by his chamberlains in the fifteenth year of his reign.

The statue of Andromeda chained to a rock. She was the daughter of Cepheus and Cassiopeia ; and because her mother boasted that she was more beautiful than any of the inhabitants of the watry element, the Nereids bound her in resentment to a rock, to be devoured by a sea monster. Perseus, assisted by the head of Medusa, slew the monster, and after deliver-

* Ο γὰρ Τανός ἐν τοῖς παλαιοῖς πᾶν ἢ δαίμων ἢ βασιλεὺς γενόμενος πολιτικὸς καὶ κοινονικὸς ἐκ τῆς θηριωδίας καὶ ἀγρίας λέγεται μεταβάλλειν τὴν διαίτην, καὶ διὰ τῆς πλαττεῖας αὐτὸν ἀμφητρώσπον, ὡς ἑτέρων τῶν περιποιῆσαι τὰ τὴν μορφὴν καὶ διαβῆναι. Plutarch. in numm.

† Caylus, tom. 2. p. 149.

ing the maid, married her. The monster's head appears here. The legs and head have been repaired. *

The bust of Phocion, the Athenian general.

The bust of Isocrates, the orator.

The bust of Sulpitia, a poetess in the reign of Domitian.

The bust of Libertas.

On the Window in the Chapel are painted, William first Earl of Pembroke, and his two sons, Henry and Edward. In another pannel is Lady Anne Parr, sister to Queen Catharine, sixth wife of Henry VIII. Her daughter Anne is with her, who was married to Francis Lord Talbot, son to George sixth Earl of Shrewsbury.

The bust of Libera.

The bust of Domitia. She was the daughter of Domitius Corbulo, and the wife of Ælius Lamias; but was taken from her husband by Domitian, to whom she bore a son, who dying young, was deified. The emperor suspected that she had an affection for Paris, a comedian, and put her away. Some time after he took her back again.

Perspective views of Lincoln's-inn-fields, and Covent-garden, by Scott.

The picture of Vandyck, by himself.

The Hunting Room.

The bust of Julia. She was the daughter of Augustus and Scribonia, and was married first to Marcellus, afterwards to Agrippa, and lastly to Tiberius. Her conduct was so extremely immodest, that her father banished her to the isle of Pandataria, where she died the same year with him. The marble is Parian, and the sculpture good. The head has been repaired.

* Ovid. Met. l. 4.

The bust of Alexander Severus. On the death of Marcinus, he was saluted Cæsar by the senate, and afterwards was adopted by Heliogabalus. When that prince was slain, Severus was saluted emperor by the joint consent of the senate and people. He shewed himself worthy of the empire; but was at last murdered by the arts and contrivance of Maximinus.

The bust of Antonio, the wife of Drusus Nero. She was honoured by Caligula with the title of Augusta. The head has been repaired.

The busts of Berenice, the wife of Ptolemy first king of Egypt, and of Berenice her daughter.

The statue of a Faun looking over his shoulder at a leopard: the head, legs, and one of the arms have been repaired. It is much extolled in the common catalogue, but appears to be an insipid performance.

The statue of Cupid * with wings, breaking his bow. This is a better statue than the foregoing: they are both the work of Cleomenes.

The bust of Julia, the daughter of Titus by Marcia. She was married to Sabinus, but was taken from him by Domitian, her uncle. It has been repaired in three places.

The bust of Faustina, the third wife of Heliogabalus. The head has been repaired.

The bust of Mago, the Carthaginian. The head appears to be modern.

The bust of Titus, the son of Vespasian. He was celebrated for beauty and courage, was skilled in literature, and eloquent. But the good wishes of the

* Orpheus, among other epithets, gives him that of *πτεροεντα*. Xeuxis painted him with wings, and crowned with roses; to which Aristophanes, in *Aribus*, alludes:

ΑΙΤΙΝΑ ΛΙΝΑ ΠΤΕΡΑΤΑΙ ΠΤΕΡΟΥΑΝ, ΚΥ Μ ΔΙ ΕΡΩΣ ΥΙ.

Roman people could not protract his life beyond the second year of his reign.

The bust of Faunus, the rural deity.

The bust of Jupiter.

The bust of Tullia. This head and the foregoing have been repaired.

An oriental Alabaster Table. There is upon it, Cupid with wings, and Ganymede, a group. The latter is playing on an instrument with seven pipes. Cupid listens with attention: his arrows and bow are under him. They rest against a laurel tree.

The pannels of the wainscot are painted, and represent eighteen different sorts of hunting. The painter was Tempesta junior, who came over to England from Italy, to paint pannels and cielings.

The Cube Room.

The bust of Massinissa, king of Numidia; according to the common catalogue. The head of Medusa and the upper parts of two dragons appear on the breast-plate, and from these circumstances one might be induced to think it the bust of some Grecian general, did it not appear to be perfectly modern.

The bust of Aventinus, the son of Hercules. In assigning this name to the present bust, the common catalogue is guided by the similarity of the hero's dress to the description that Virgil* has given of him. If the passage, however, is accurately examined, there will be found in it no similarity to the bust. The figure represented seems to be Hercules himself.

* *Post hos insignem palma per gramina curram,
Victoræque ostentat equos, satus Hercule pulchro,
Pulcher Aventinus, clypeoque insigne paternum
Centum angues cinctamque gerit serpentibus Hydram.*

Lib. 7. ver. 654.

The bust of Didia Clara, the daughter of Didius Julianus and Manlia Scantilla. She was accounted extremely handsome, and married her relation, Cornelius Repentinus. After her father's death, Septimius Severus deprived her of her fortune, and the title of Augusta; the former, however, he returned to her. The head has been repaired.

On a porphyry table is the bust of the celebrated miracle-monger * Apollonius Tyanæus. It cost about 270l. at the sale of Valetta of Naples.

The bust of Poppæa, the wife of Nero. This lady was more remarkable for her beauty than her chastity. Her first husband was Rufus Crispus, and her second Otho, whom Nero sent into Spain, while he cohabited with her. One night, after she had reproved him for some frolick, he gave her a kick in the belly, of which she expired. Pliny has preserved an astonishing instance of her luxury: he observes, that she had always with her five hundred asses, to bathe herself in their milk, that her skin might be kept soft and smooth. The head has been repaired.

The bust of Semiramis. Vaillant informs us, that the people of Ascalon, in Palestine, stamped the head of Semiramis on their coins; but he acknowledges, that the figure has, by others, been called the Cœnius of the city; and he has not adduced any proof to the contrary. The two Cupids, at the bottom of the bust, would almost persuade us to think it a Roman Venus: the face too is handsome.

The bust of Marcellus junior. It merits little attention, as it is modern, and meanly executed.

* *Tiana e Cetta della Cappadocia vicina i monti Tauri: molto ne parla Strabone, lib. 12. ed Ammiano, lib. 23. cap. 19, il quale dice, che fu patria di Apollonio Tiano celebre filosofo.* Tes. Brit. vol. 2. pag. 234.

The bust of Cæsonia, the wife of Caligula. It is of transparent alabaster. The head has been repaired.

The bust of Arsinoë, the sister of Ptolemy Philadelphus.

A very beautiful Jasper Agate Table, upon which there is

A fine antique Vase, exhibiting a Grecian wedding, from the sacrifice to the washing the bride's feet.

A statue of the Ephesian Diana. "Diana of Ephesus," says the Comte de Caylus, "may be regarded as a pantheon, presenting at the same time the attributes or symbols of nature, the earth, the moon, night, and Isis, Ceres, and Diana. The first representations of this goddess came certainly from Egypt; but the Greeks having added attributes to those of the Egyptians, their representations became inexplicable. Stags, bees, roses, and fish, are Grecian attributes. It is not wonderful, that so compounded and heterogeneous a figure, should, in the revolution of so many ages, puzzle the learned to give a satisfactory account of it. Those are but indifferently employed, who waste their time in such enquiries." *

An Urn, with birds, flowers, and foliages round it.

The bust of Octavia, the first wife of Nero: she was the daughter of Claudius and Messalina. Her virtue could not prevent her being murdered by her

* "Comment en effet, apres la revolution de tant de siecles, pourroit-on rendre raison d'un attribut donne en consequence d'une allegoire originairement Egyptienne, jointe successivement aux idees de la Grece, avec une si grande profusion, que la divinite primitive reunissoit plusieurs divinitez. Ces obscuritez me paroissent inutiles a discuter." Recueil. tom. 4. pag. 152.

barbarous husband, to make way for the lascivious Poppæa.

The bust of Metellus; with a chain and breast-plate. On the latter is an elephant, in memory of his conquest of Jugurtha, king of Numidia. Thus far the common catalogue. The compiler ought to have shewn from better authority than his own, that the Romans, in the days of Metellus, wore chains, gorgets embossed or engraved, and such fringed garments round their shoulders as this bust exhibits. We do not even find them on antique medals and busts, when toppey was carried to its summit under the emperors. Aldermanic chains and military gorgets were reserved to adorn more modern ages. The truth is, the bust is modern; and this the connoisseur will easily perceive from the marble, the polish, and the execution.

The bust of Messalina, the daughter of Barbarus Messala, and the fifth wife of Claudius. Her immodesty and debaucheries are well known. The marble represents a striped silk. The head has been repaired.

The bust of Marcia, the wife of Septimius Severus. The head is imperfect.

A very beautiful Table of Mount Edgumbe marble. Upon it there stands,

A triangular Altar, dedicated to Bacchus, representing bacchanals in different attitudes. Bacchus is there with grapes and a snake. The serpent is not, as the common catalogue asserts, the peculiar symbol of the Egyptian Bacchus. It is an attribute of many other deities. The bacchanals wore them as fillets round their heads. *

Pyrrhus, the son of Achilles, of porphyry. Cardinal Mazarine added a helmet of different-coloured marble. Thus the common catalogue. Were sculp-

* *Bacche angues habebant pro zonis comis implicatos.* Natal. Com. Mythol. lib, 5.

ture and porphyry known at the time of the Trojan war? or is the common catalogue mistaken, as usual?

A Square Altar. It is such a one as the Heathens had for domestic use. On the four sides are four deities; Jupiter, Juno, Diana, and Mars. Upon it is the statue of a Priest holding a hog, and about to sacrifice to Isis. This account is from the common-catalogue. We should rather imagine, that the priest and hog belong to the Etruscans. "In that part of "Cisalpine Gaul called Etruria," says the Comte de Caylus, "the earth, according to Strabo, produces "fruits of all sorts, and particularly acorns in great "abundance: hence we every where behold large "herds of swine; and from these Rome draws much "of her subsistence. An animal, so common and "profitable, naturally engaged the Etruscans to place "it on their monuments. In religious matters they "likewise made use of it. With its blood they sealed "the treaties into which they entered with neigh- "bouring nations. It was also sacrificed on occasions "of marriage, being esteemed a proper symbol of "fecundity." This account is so natural and well supported, that it is very probable the statue and hog refer to the religious tenets of the Etruscans. The bonnet too, it is to be remarked, is Etruscan.

The bust of Vespasian. He was proclaimed emperor by the Syrian army, and took his son Titus as partner in the empire; thinking thereby to perpetuate the throne in his family. This design, however, was defeated; for both Titus and Domitian died without issue.

The bust of Trajan. He was created Cæsar by Nerva; and on the death of that prince, he hastened to Rome, where he was received with applause, and where he governed during twenty years with great clemency and prudence.

An equestrian statue of Marcus Aurelius. This statue was erected on a place before the church of St. John de Lateran, because the emperor was born in a house near that spot. It was allowed, however, to fall down, and was afterwards set up in the Capitol; and a public office has been created under the name of *Custode del Cavallo*. The senate of Rome gave to the chapter of St. John de Lateran a nosegay, as a kind of homage or acknowledgment of their ancient right to the statue.

On a table, said to be a petrification of shells, but which is only veneered with granite, there stands another equestrian statue.

The bust of Claudius. On the death of Caligula he was created emperor, at a time when he was considerably advanced in years. He was of a cruel disposition, but pusillanimous, and governed by his servants. He was poisoned in the fourteenth year of his reign.

The bust of Pyrrhus, king of Epirus. Caylus exhibits some casques lately dug up at Herculaneum, and preserved at Portici, in his Neapolitan majesty's cabinet, which very much resemble this bust. From this circumstance, it may be thought, that it is improperly said to be Pyrrhus, and that it represents some Roman general.

The portraits of Mrs. Killegrew, who has fair hair, and Mrs. Morton, with brown, by Vandyck. The skill of the painter here is truly admirable. He makes the lovely brilliancy of Mrs. Killegrew's skin serve instead of colours to illuminate one part of the picture; while the brunette beauty of Mrs. Morton forms a most sweet shade.

Mr. James Herbert and his Wife, by Sir Peter Lely. He was state painter to Charles II. His colouring was beautiful, his attitudes easy and various, his draperies genteel and negligent, and the airs of his heads remarkably graceful.

The

The Earl and Countess of Bedford, by Vandyck.

Henry Earl of Pembroke, (father to the present Earl) when he was seventeen years of age; by Kneller.

The Countess of Pembroke, and her Sister. This lady was the mother of Earl Thomas, and the daughter of Sir William Villiers. The painter is Sir Peter Lely.

William, Earl of Pembroke, elder brother of Earl Thomas. He died unmarried in 1674. By Lely.

Lady Catharine, eldest daughter of Earl Thomas. She was married to Sir Nicholas Morrice, of Werrington, in the county of Devon, Bart. and died in 1716. By Kneller.

Thomas Earl of Pembroke, Lord High Admiral. This office he resigned after holding it about a year. Wissing, who is the painter, has introduced a ship at sea. This artist wrought under Sir Peter Lely, and imitated his manner.

Christ and the Woman of Samaria, by Gioseppe Chiari. Nine feet high by seven feet wide.

Margaret Sayer, first wife of Earl Thomas; by Wissing. She has a lamb with her.

The Virgin, Christ, and Joseph reading, with other figures, by Gennari.

In the ceiling, Dædalus and Icarus, by Gioseppe Arpino. It was brought out of a villa near Florence by the first Sir Charles Cotterel, for Earl Philip. There was a print engraved from it in 1600. This artist painted in a false taste. His works discover the utmost wildness and irregularity of fancy.

A Table inlaid, according to the common catalogue, with one hundred and thirty-five different specimens of Agates and Marbles. The specimens however exhibited are by no means so numerous.

The pannels at the bottom are painted by the brother of Signor Tomaso, who only painted small figures. They contain the history of the Countess of

Pembroke's Arcadia, written by her brother Sir Philip Sidney. This Countess was Mary, daughter to Sir Henry Sidney; a lady of great learning and virtue. She was the third wife of Henry Earl of Pembroke, whom she survived, and lived to a great age. She was interred in the cathedral of Salisbury. The inscription to her memory has been much admired.

“ Underneath this marble herse,
 “ Lies the subject of all verse;
 “ Sidney's sister, Pembroke's mother.
 “ Death, e're thou hast slain another
 “ Wife and fair and good as she,
 “ Time shall throw a dart at thee.”

The Great Room.

The celebrated Family Picture, by Vandyck; twenty feet in length by twelve high. It consists of ten whole lengths. The two principal figures are Philip, Earl of Pembroke, and Susan, daughter of Edward, Earl of Oxford: they are sitting. On the right hand stand their five sons; Charles Lord Herbert, who married the daughter of the Duke of Buckingham, but died before cohabitation; Philip, who succeeded his father; William, who died unmarried; James, ancestor to the Herberts of Kingsey in Oxfordshire; and John, who married the coheir of Viscount Banning. On the left is their daughter Anna Sophia, and her husband, Robert Earl of Carnarvon. Before them Lady Mary, Charles Lord Herbert's wife; and above, in the cloud, the ladies Catherine and Mary, who died young.

This single picture, which is inestimable, has been accounted a perfect school of Vandyck.

Over two doors are half-lengths of Charles I. and his Queen.

A whole-length of William Earl of Pembroke. The common catalogue says, that he was Lord Steward, but Collins, that he was Lord Chamberlain to James I. Vandyck painted the face from the brass statue made after Rubens's design, and now in the Founder's gallery at Oxford.

A whole-length of Penelope, the daughter of Sir Philip Naunton, and the wife of Earl Philip.

Three Children of Charles I.

A whole-length of Lady Mary Herbert, afterwards Duchess of Richmond; and of Mrs. Gibson, the dwarf.

A whole-length of the Duke of Richmond and Lenox.

A half-length of the Countess of Castlehaven.

A half-length of Philip, second Earl of Pembroke.

Two large Pier Glasses.

A red Egyptian Granite Table: upon it

Morpheus, or Somnus, the god of sleep, in black touchstone. The head is wreathed with poppies, and the god has a poppy in his hand. Mr. Addison has observed, that the statues of this deity are generally of black marble, from the resemblance it bears to night.

A Lapis Lazuli Table, and on it a sleeping Cupid.

The ceiling painted by Signor Tomaso, a disciple of Caracci, whom Sir Charles Cotterel brought from Italy. It represents Perseus cutting off Medusa's head, and the relieving Andromeda.

The following are busts, and almost all of them have been repaired: they stand on Termini, veneered with different-coloured marble:

Marcellus, the consul.

Drusus, the brother of Tiberius, and the father of Claudius.

Lucius Verus, partner in the empire * with Marcus Aurelius.

Marcus Brutus. The head is evidently modern.

Caius Cæsar, called Caligula ; on a table of green marble.

Didius Julianus, the emperor.

Lucius Verus.

Lucius Cæsar, the son of Julia, the daughter of Augustus. He died at Marseilles in the eighteenth year of his age.

Julius Cæsar. This bust was bought out of Valletta's collection, and is mentioned there as very curious. The curiosity must consist in its being of oriental alabaster ; for it bears not the most distant resemblance to the figure on Cæsar's coins.

Antinous.

Septimius Severus. He was saluted emperor by the army in Pannonia. From thence he hastened to Rome to oppose Didius Julianus ; on whose death he marched against Pescennius Niger, and then against Albinus. He reigned alone, and dying at York, declared by will his sons Geta and Caracalla emperors.

Horace, in porphyry.

Marcus Aurelius.

Antoninus Pius.

Cicero, of touchstone, with the vetch on his face. This bust appears to be modern.

Artemis, or Diana ; so the bust is inscribed. But this name does by no means apply to it. The air of the head is that of a bacchanal, and is very remote from the chaste look of Diana. The head has been repaired.

* *Defuncto Pio Marcus in eum omnia contulit. Principatum etiam imperatoris potestatis indulto, sibi que consortem fecit, cum illi soli senatus detulisset imperium. Dato igitur imperio & indulta tribunitia potestate proconsulatus etiam honore delato, Verum vocari præcepit, juam in eum transjiciens nomen, cum antea Commodum vocaretur. Capitolin. in Pio.*

Lucan the poet. A Pegasus at the bottom expresses the eccentricity of his genius. The face, however, seems too old for that poet, who died young.

Cassandra, the daughter of Priam. Apollo endowed her with the gift of prophecy, upon certain conditions, which she not fulfilling, he made every thing she predicted to be disregarded. * Her head-dress has many bandages.

Ammonius. The olympiad 229, marked on it, answers to the year of Christ 137.

Augustus, of Parian marble.

Germanicus, the son of Augustus.

Prusias, king of Bythinia, who basely gave up the illustrious Hannibal, who fled to him for protection.

Scipio Asiaticus. This celebrated Roman, after having defeated Antiochus, and subdued Asia, was accused of extortion by the seditious tribunes; but was defended by Tiberius Gracchus.

Caracalla, the son of Septimius Severus; a profligate prince.

Vitellius. He was raised to the empire by the soldiery, and deprived of it by them, after a reign of eleven months.

Alcibiades; according to the common catalogue. It cannot, however, represent him; as Lucian, Plutarch, and other ancients have extolled his beauty. The features here are harsh and disagreeable.

The Lobby.

The Decollation of St. John, by Dobson. This picture has been highly commended; but Mr. Walpole pronounces the colouring to be raw; and observes, that the idea of St. John is taken from the

* *Et vana vatis ante Cassandram fui.* Senec. in Troade. ver. 38.

face of Prince Rupert. At Blenheim, Northumberland-house, and the Duke of Devonshire's, there are several pictures, in a good style, by Dobson. Vandyck recommended him to Charles I. who distinguished him by the name of the English Tintoret.

Fruits, Vines, and two Vintage People, by Michael Angelo di Battaglia. Sir Robert Gere gave this painter's widow three hundred pistoles for this picture.

A piece of still Life, by Gabriel Salci.

A Sea Triumph, by Luco Giordano. * Neptune and Amphytrite are represented, with twelve figures as large as the life, beside two boys in the character of Cupids.

A Nativity, by Taddeo Zuccherò. It was finished by his brother Frederigo Zuccherò. One may easily perceive that it is the work of two masters.

Two Pictures, composed of agates, lapis lazuli, and different-coloured marbles, exhibiting Landscapes. They were a present from one of the Dukes of Florence to one of the Dukes of Bavaria.

A Country Family, by Brawer.

Ceres, holding wheat; by Parmigiano. † The

* This painter was commonly called Luca Fa Presto. This appellation was not given him on account of the fame he had acquired by his expeditious manner of painting; but, from the mercenary eagerness of his father, who sold, at a high price, the designs which Luca had made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him, while he was at his meals as well as at his work, Luca fa presto, or Luca make haste; from which expression, perpetually uttered, his companions gave him the name of Fa Presto.—See Pilkington's Dict. of Painters, article Giordano.

† The real name of this painter was Francesco Mazzuoli. From Parma, the place of his nativity, he was called Parmigiano. When Rome, in 1527, was sacked by the Imperialists, the soldiers who entered his chamber, found him intent upon his business; so little did he attend to the danger that then threatened him. A desire to discover the philosopher's stone turned his industry from painting, and deprived the world of many admirable productions.

Duke of Parma gave this picture to the Earl of Peterborough, when he conducted to England the queen of James II.

A Flemish School, by Gonfales. This painter was of a Spanish family, which settled in Flanders; and from his skill in painting figures in little, he got the appellation of Little Vandyck.

The Angel and Tobias: a fish is swimming up to them, and a dog barking at it. The painter is Procaccini, a disciple of Carlo Maratti. The picture is dated Roma, 1697.

The Discovery of Achilles, by Francesco Salviati. There are nineteen figures. The airs are fine, and the colouring of the picture is excellent.

The Virgin, and Christ at her breast, by Andrea Solari. The landscape over her shoulders is wonderfully neat. Brueghel Velvet followed the manner of this master.

An *antique* Picture from the temple of Juno, with six Heathen Deities, having their symbols.—The assertion of the common catalogue, which supposes this picture to be an antique, is extremely gross and absurd. It is well known, that there is not extant one ancient piece in oil colours, on canvas or board. The ancients only painted in distemper, or a sort of encaustic.

A Nativity, by John Van Eyck. It is dated 1410, the year in which he is said to have invented painting in oil. It belonged to a chapel in Bruges.

A Landscape, in imitation of Salvator Rosa, by Bartolomeo. There is a cascade, and three travellers, walking.

A Landscape, with fishermen carrying a net, by Francesco Giovanni, in imitation of Mola.

The bust of Marcus Modius, with an epitaph, informing us, that he was an Asiatic physician. A person of this name is mentioned in Cicero.* The

com-

* See the orations against Verres.

common catalogue is mistaken, when it observes, that this is the only bust known with an epitaph on it. There are many such in the Musæum Veronense, and in other collections.

On an antique African table, stands, *An Urn of the Emperor Probus, and his sister Claudia: their names are in the front.* Thus the common catalogue. But it does not seem to be clear, that this must be the urn of the Emperor Probus, because the name Probus is upon it. At this rate, every stone-mason has it in his power to authenticate any suspicious remains of antiquity. The Emperor Probus was killed by the soldiery at Surmitch * in Hungary; and history has preserved no account of the manner of his interment. Besides, there might be other persons who bore the same names with him and his sister. Every one knows, who is the least conversant in antiquity, that no names were more common than those of Probus and Claudius.

Sappho, of the finest marble. This celebrated poetess was of Lesbos, and was called the tenth muse. She lived about the forty-fifth olympiad. Longinus, in his treatise on the Sublime, has preserved an ode of her composition, which has been translated into English with great spirit: and Dionysius Hallicarnassensius † has given us another fragment of hers, which he greatly admires for its elegance. It is said, that she threw herself into the sea, from the love she bore

* The ancient Sirmium.

† Ταύτης ἦν λεξέως ἡ εὐπεια καὶ χάρις ἐν τῇ εὐπειᾳ καὶ λειο-
τάτῃ γεγόνε τὰν ἀρμονίων. De Struct. Oration. pag. 206. edit.
Upton.

“ Toutes ces graces, toutes ces beautez, cet art secret et admirable d'entrer dans les cœurs, de parler et de vaincre en même tems, de toucher les passions les plus tendres, (car c'est par là, qu'elle s'acquiert une singulière estime) tout cela, dis-je, sont des biens, qui ne sont point venus jusques à nous.” Tan. Faber. Abregé des Vies des Poëtes Grecs, pag. 21.

to Phaon, who slighted her. This bust, it is pretended, is antique ; but the sculpture appears to us to be modern.

The Colonnade Room.

The head of St. Paul, by Augustino Carrachi. This picture is a proof of his correctness, and his excellent manner of designing. It is remarkable, that this artist, notwithstanding his eminence as a painter, devoted a great deal of his time to engraving, in which he succeeded so well, that his etchings were almost as much valued as his paintings.

A Calm, by Vandervelde the younger. He painted sea-pieces, and sea-fights, as did also his father ; and his pictures are so exquisite, that they are thought superior to those of every other artist in that style. His most capital works are in England.

Belshazzar's Feast, by Old Frank. Night-light. Of this painter little is known. His invention is better than his taste.

Portraits of the present Lord and Lady Pembroke, by Reynolds.

A Calm, by Patten.

An extremely beautiful Madona, in blue, by Carlo Dalce.

A Gale, by Patten.

St. Sebastian, shot with arrows, by Scarcelina di Ferrara.

A Landscape, with a Ferry in it, by Herman Sachtleven. His pictures in his best manner are rare, and are highly esteemed.

The History of Hercules, in six pictures, by Francis Floris. He was called the Raphael of Flanders.

A Harvest-home, by Rubens. There are many figures, some about half a yard high. It is in his best colouring. This artist came into England in the reign of Charles I. who had a taste for the arts, and
encou-

encouraged them. He is chiefly admirable for his portraits, which are natural, easy, and lively.

The Money-changers, and People selling Doves in the Temple ; by Dominico Fetti. His paintings are exceedingly scarce, and much sought after by connoisseurs.

Christ taken from the Cross, by Albert Durer. He has placed the monogram of his name on the picture. There are ten figures, and all of the most capital expression. The bloody body of Christ is wonderfully painted. This piece was purchased out of the Arundel collection.

A Nativity, by Theodoro. There are two angels above ; and below a lamb tied by the legs.

A Holy Family, by Parmigiano. He was so pleased with this piece, that he made another from it.

A Magdalen, with a crucifix, in a desert ; angels appear above ; by Elizabetha Sirani. She was the daughter of Andrea Sirani, and Guido's favourite disciple.

A Nativity, by Denis Calvart, the instructor of Guido Reni. The latter so much esteemed this picture, that he kept it as long as he lived.

A Landscape, with figures sitting by the water-side : a woman is walking at a distance with a basket on her head. The painter is Orizonti. His performances are much admired.*

St. Peter and the Angel coming out of prison, by Steenwyck. He was introduced by Vandyck to Charles I. and found employment in England for

* The real name of this artist was John Francis Van Bloemen. The Bentvogel Society at Rome gave him the name of Orizonti, or Horizonti, on account of the natural receding of the objects in his compositions, and the delicate manner of his conducting and extending his distances. The Bentvogel Society consisted of the Flemish painters who resided at Rome.—See Pilkington's Dict. of Painters.

several years. He sometimes used to paint the backgrounds of Vandyck's portraits.

Buildings, perspective, by Marco Ricci; and Figures, by Sebastian Ricci. The former was the nephew and the disciple of the latter. They resided for some time in England, and left behind them many excellent productions.

A Fair, by Casteels: a multitude of little figures, neatly finished.

The late Lord Pembroke, by Jervoise.

An old Woman, teaching school, by Ostade.

Leda and the Swan, by Leonardo da Vinci. Leda is standing upright, and carelessly embracing Jove in the form of a swan. He looks amorously on her; and she fixes her eyes with pleasure on four smiling children, Castor, Pollux, Helen, and Clytemnestra, just hatched out of egg-shells. It has been remarked of this painter, that he was extremely slow in finishing his pictures; but that when he did finish them, they were exquisite.

Virtue awakening Apollo and the Muses, by Luigi Gentili.

The Port of Leghorn, on copper, by Viviano Codazzo.

The Virgin with Christ, St. John, an Angel, and Boys; by Bernardino Gatti.

Hercules and Dejanira, by Giovanni Montano.

The Birth of St. John, by Domenico Pelugio. There are nine figures: the mother of St. John is in bed; and St. John is in swaddling-cloaths.

Cupid wresting his bow out of the hands of a boy, by Emilio Taruffi. This artist had a most lively and agreeable manner of painting and designing.

An Antique of the Virgin and Child, by St. Luke. Thus the common catalogue Gambarini observes, that the drawing and manner are in the stiff Byzantine taste. It would require very strong evidence to prove, that this piece is prior to the times of Cimabue, who
was

was born in 1240, or even to those of Van Eyck, who was born in 1370. Painting in oil was unknown, till discovered by the latter, who is said to have been extremely versant in chymistry, and long anxiously sought a preparation that would preserve colours in their purity. The former revived the knowledge of painting in Italy, at a time when the art was almost extinct; and thence he obtained the appellation of the "Father of Modern Painting." It is to be observed, however, that he only painted in distemper and fresco.

The Four Seasons, by Murillo. There are fruits, flowers, odd faces, and owls.

The siege of Pavia, by Hans Holbein.

St. Anthony, by Correggio.* This picture belonged to the Duke of Parma, from whom it was stolen in 1693, and a reward of two hundred pistoles was offered for it. A nobleman of Venice bought it, and some years after sold it. It is highly coloured. The figure represents St. Anthony sitting, and leaning against a rock, upon which hangs a little bell; and before him, in sight, is a devil. This artist was the first that brought to perfection the true art of foreshortening figures; and, what is a wonderful proof of the force of his genius, he arrived at a most deserved eminence in his art, though he had no instructor.

The Salutation of the Virgin, by Francesco Dani, of Modena. At the top are two cherubims heads. It is executed on copper.

Judith cutting off Holofernes's head, by Andrea Mantegna. The drapery is so disposed, as to shew the proportion of the limbs. Mantegna is one of the oldest painters whose works are worthy of attention. His triumphs of Julius Cæsar, which are at Hampton-

* His real name was Antonio de Allegri; that of Correggio he obtained from an inconsiderable town in the Modenese, where he was born in 1494.

Court, have been justly said to be the triumphs of his pencil.

A Half-length, supposed to be Prince Rupert ; by Vandyck.

A Porphyry Table, with a border of yellow marble, and of green. Upon it is the statue of Venus asleep. It is of the size of the Hermophradite at Rome. Thus the common catalogue. This statue resembles one exhibited by Gori in the Museum Florentinum, and is most certainly an Hermophradite. Hermophraditus was the son of Mercury and Venus, as his name indicates ; and is represented by the poets as androgynous, * or as male and female at the same time. Our Hermaphrodite is lying on a couch, the hair is tied up, and the breasts of a woman appear. This statue is certainly as great a curiosity as any in the present collection. Its appearance demonstrates it to be antique ; though the marble is bad, and of the kind called Saline, which is always injured by length of time. No connoisseur, who has ever seen the Borghese Hermophradite, but must think that this figure is of the same kind. Venus is never exhibited in such an attitude, without some explanatory attribute.

- * *Mercurio puerum & diua Cythereie natum,
Naidæ Idæis enutrivere sub autris ;
Cujus erat species, in qua materque paterque
Cognosci possent, nomen quoque traxit ab illis.*

Ovid. Metam. lib. 4.

Ο δὲ θελός, καὶ ἡμιάνδρος, καὶ ἀμφιέολος ἴην ὄψιν, καὶ αὖ δι-
κραις, εἰτ' ἐφίβος ἔστιν, εἰς καὶ παρβένος. Lucian. Dial. Apoll.
& Bacch.

*Mercurio genitore satus, Genetrice Cythera,
Nominis ut mixti sic corporis Hermaphroditus,
Concretus sexu, sed non perfectus, utroque :
Ambiguae l'eneris, neutro potiundus amore.*

Auson.

The

The bust of Drusilla, * the daughter of Drusus, and the sister and concubine of Claudius. She was adored under the character of Ceres.

The bust of Horace, the consular.

The bust of Commodus. He was the son of Marcus Aurelius and Faustina junior, and came to the empire at the age of nineteen. He discovered himself to be an abandoned tyrant, and was strangled. He was the last of the family of the Antonines.

Polemon, an Athenian philosopher. This bust and the foregoing are in bronze.

The Corner Room.

The Virgin, with Christ leaning on her breast : he has a bird in his right hand. By Daniello Crespi.

The Virgin teaching Christ to read, by Guercino.

Philip Earl of Pembroke, by Vandyck.

Women bringing Children to Christ, by Sebastian Bourdon : there are 51 figures. The most esteemed work of this artist, is the martyrdom of St. Peter, in the church of Notre Dame at Paris.

The head of Mieris, by himself.

A Charity, with three Children, by Guido Reni. It belonged to Charles I. but was sold during the civil wars. The tender, the pathetic, and the devout, were the subjects in which this artist chiefly excelled.

A Landscape, by Rubens.

Mary Magdalen, by Titian : her hair is loose. This piece was engraved by Vosterman. Titian is accounted the most correct designer of the Venetian

* *Drusilla figlia di Germanico, sorella e concubina di concubina di Caligula, morì ab. U.C. 791, il second'anno dell'imperio di Caligula dal quale fu tanto amata, che dopo la sua morte volle gli fossero fatti tutti quegli onori ch' erano stati fatti a Livio, &c.* *Tes. Brit.* vol. 2. page 182.

school : his chief excellence was his exquisite method of colouring.

Christ from the Cross, by Michael Angelo Buonaroti. It was painted for Henry II. King of France, and was given by him to his mistress, Diana Valentinois. There are on it the arms of France, and three half-moons, as emblems of Diana. It has been said of this artist, that he had the same spirit in painting, that Lucan and Dante had in poetry.

The Assumption of the Virgin, by Rubens. In Lord Arundel's catalogue it is said, that his lordship desired Rubens to paint a closet picture, and that he made this. At the bottom are nine angels, as raising the cloud under the Virgin. Rubens made a large picture from this, for a convent at Antwerp.

Bacchus, with a bowl in his left hand ; and an old man emptying grapes out of a basket into a vat : by a scholar of Raphael.

Democritus holding a book, and laughing, by Spagnolet ; from the collection of Cardinal Medici.

Magdalen over-looking the vanities of the world, by Domenichino. Below her, are six boys handling jewels. The postures are agreeable, and the colouring in the best manner of the artist : he was admirable in expressing the passions.

Narcissus viewing himself in the water, by Poussin.

The Descent of the Holy Ghost, by Salimbeni. There are many figures, and in his best manner.

The present Earl when very young, and his mother, by Hoare.

Christ astride on a lamb, and held by the Virgin ; Joseph, leaning on his staff, is looking on : by Francesco Penni. He was a scholar of Raphael, and was exact in design, but deficient in colouring.

The Virgin, Christ, and St. John, as large as the life, by Frederick Baroccio. It was a present from Mons. Foucquet. This painter studied Raphael's
man-

manner of designing, but followed Correggio in the sweetness of his colouring.

A young Woman, with a shock-dog, which she holds in her hands, by Correggio.

A Madona, by Carlo Maratti.

A Piper, by Giorgione del Castel Franco, in his best manner, which Titian followed.

Christ holding a lamp to old Joseph at work, and the Virgin coming down stairs with another lamp; a very free sketch by Congiagio.

The Virgin holding Christ, and St. John embracing him, while Joseph is reading, by Ludovico Caracci. Annibal Caracci etched his fine print from this picture. It is observable, that the manner of all the Caracci's is the same: the little difference perceivable in them, seems to have arisen from their diversity of temper and disposition.

Mars and Venus, with a Cupid, by Vandervuarfe. It was sold from the Elector Palatine's collection.

Four Children, representing our Saviour, an Angel, St. John, and a little Girl, by Rubens. The attitudes here are simple and natural, without being cold; and contrasted and animated, without being exaggerated.

A Landscape, by Claude Lorraine. This inimitable painter served an apprenticeship to a pastry-cook; and what is very remarkable, he discovered no symptoms in the early part of his life, of that genius, which, in his more advanced years, shone out with so much lustre: his skies are warm, and every object is properly illumined; his invention is pleasing, his colouring delicate, and his tints have a delightful variety and sweetness.

A dead Christ, surrounded with angels, in white and black; a fine sketch, by Benamico Bufalmaco.

The Virgin holding Christ; St. John leads a lamb to him, an angel is gathering flowers, and old Joseph

seph has an ass by him; by Contarini. This artist imitated the manner of Titian.

Christ in a Manger, by Vandyck.

An ancient painting of Richard II. supposed to have been executed in 1377. Hollar, in the reign of Charles I. engraved and dedicated it to that prince, under the title of *Tabula Antiqua*. Two brass plates at the bottom are thus inscribed: *Invention of painting in Oil, 1410*. King Richard is at his devotion, kneeling by his three patron saints, St. John Baptist, King Edmund, and King Edward the Confessor; having a crown, and a robe adorned with white harts and broom-cods, in allusion to his mother's arms and his own name of *Plantagenista*. There are angels with collars of broom-cods, and wreaths of white roses round their heads. St. John holds a lamb, King Edward a ring, and King Edmund an arrow, all directed to King Richard.

I shall give Mr. Walpole's sentiments of this picture: he thus makes mention of it in the first volume of his anecdotes: "On reading the inscriptions, says he, which are very equivocal, there started a question with me, which I found nobody could resolve. Do they imply, that this piece was painted in oil, before Van Eyck discovered that secret in 1410? so one should think; for what did the inscriber tell, if he only meant that painting in water-colours or miniature was practised before painting in oil? Every illuminated M. S. antecedent to that date was a proof of that. The short quere would be, With what is this picture painted? To that I can only reply, That it is covered with glass, and is too great a curiosity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmost freshness, and not grown black as oil-colours would be, and is, as I have said,

F

" guarded

“ guarded by a glass ; all which indicate that it is a
“ miniature.”

King James II. gave this picture to Lord Castlemain, when he went Ambassador to Rome ; and after his death, it was bought by Thomas Earl of Pembroke.

The Offering of the three Kings, by Paolo Veronese. The king, who has a strong light on his forehead, is the painter himself : there are horses, with many figures, and cherubims in the clouds. The greatest disadvantage observable in this master is, his not having been sufficiently conversant with the antique.

Apollo fleeing Marfyas, by Sebastian Del Piombo. It was designed by Michael Angelo Buonaroti, and was formerly in the collection of the Kings of France.

Christ taken from the Cross, on copper, by Figino. This artist studied historical composition under Giovanni Paolo Lomazzo ; but, tho' he was well qualified to excel in that style, he devoted himself to portrait-painting, in which he arrived at the greatest perfection.

The Virgin, with Christ on her knee, who is putting a ring on St. Catharine's finger ; old Joseph and Elizabeth are looking on. It is on board, and finely coloured. This picture is dated 1587, and was done by Sophonisba Angusciola. At Lord Spencer's, at Wimbledon, there is a portrait of this artist, playing on the harpichord, painted by herself.

Isaac blessing Jacob, on copper, by Lazarini.

Christ carrying the Cross, by Andrea Del Sarto. His countenance shews divine resignation : he has on a red garment. The lights and shades are wonderfully disposed. It is painted on board.

The harmony between poetry and painting, by Romanelli. The colouring is bright and strong.

A Se-

A Seraglio of Women, assisted by Eunuchs, by Otto Veni.

The Judgment of Midas, by Filippo Lauri. Correctness of outline, and delicacy of touch, are the characteristics of this artist.

Christ on the Virgin's lap, in an easy posture, and Joseph teaching him to read: the figures project with a tender roundness. By Bernardino Gatti.

The Rape of Dejanira, by Carlo Cresci. Hercules, at a distance, is shooting at the Centaur.

The Virgin, Christ, and St. John, on copper, by Giovanni Battista Vico.

Six People carrying things to market, with a mule and a horse, on which is a woman and child, by Gioseppe Cresci.

A Shepherd courting a Shepherdess in a straw hat, with a bowl in her hand, by Bloemart.

The Virgin, with Christ in her lap, taking a flower out of her hand, by Raphael d'Urbino. The flesh is tenderly and beautifully painted. The painter's name appears as embroidery, on the top of the stomacher. All the accomplishments which constitute an illustrious painter, were combined in this artist: sublimity of thought, richness of invention, correctness of design, and force of expression.

A Nativity, on copper, by Rubens.

A Man forcing a Boy to take physic, by Bambocci.*

The Virgin, with a young Christ: more backward is a woman with a child in her arms, and a little figure of a Saint playing at a distance; by Andrea Del Sarto. This painter had profound know-

* His real name was Peter Van Laër, but in Italy he got the name of Bambocci, or Bamboccio, on account of the uncommon shape of his body; the lower part being one-third part longer than the upper, and his neck so short, that it was buried between his shoulders. See the Connoisseur's Dictionary.

ledge of the art, and possessed great correctness of design, but was deficient in force and spirit.

The Virgin reading, with Christ in her lap, and reaching up at her neck, on marble, by Albano, in his most beautiful manner. In the characters of the Virgin and Christ, the artist has here painted his own wife and one of his children.

Job and his Friends, by Andrea Sacchi.

Christ in the Virgin's arms, St. John embracing him, and Joseph and the lamb looking on, by Scidone, in his best manner. Some have ascribed this picture to Correggio. The works of Scidone are exceeding scarce; and when they are met with, they are, not unfrequently, ascribed to Correggio, or Parmigiano.

The Conversion of St. Paul: the apostle is struck from his horse. The painting is executed with great freedom and spirit, and the figures are as big as the life. By Luca Giordano.

The bust of Pertinax. After the death of Commodus, Pertinax, though sixty years of age, was proclaimed emperor: he had reigned only four months, when he was killed for attempting to restore discipline to the army.

The bust of Solon, the celebrated Athenian legislator.

The Closet within the Corner Room.

Soldiers tearing Christ's coat, a picture of admirable execution, by Annibal Caracci.

The Virgin, with Christ resting his head and hand on her knee, by Bloemart junior.

A Summer Piece, with ruins and figures, by Viviano Cadozzo and Mich. Ang. di Battaglia.

A Shepherds in a straw hat, representing the Princess Sophia, by Gerrard Huntorst.

A Land-

A Landscape, and figures, by Viviano Cadozzo.

The Assumption, by Raphael d'Urbino.

Christ taken from the Cross, and many figures, with angels in the clouds. The lights from the solemn shades are very striking. By Valerio Castelli. It is thought that there are a greater number of the easel pictures of this master in England, than in any other part of Europe.

King Edward VI. by Hans Holbein.

Our Lord's Ascension, by Giulio Romano. He was the first and the favourite disciple of Raphael. There is much spirit and grandeur in his compositions.

The Virgin : her veil is painted with ultra marine ; by Maria da Fiori, and Carlo Dolce.

A half-length of Titian, by himself.

Two Boys, as big as the life, flying a bird with a string ; by Nicolo Pouffin.

Four Cupids, in different attitudes, by Sirani.

The Circumcision of Christ, by Paolo Fiorentino. There are above twenty figures.

The Virgin, with Christ on her knee : he holds St. John by the hand : on board, by Lorenzo Garbieri.

The Temptation of our Lord, by Paris Alfano di Perugia : from the Medicean collection.

The Prodigal Son's Return, by Woverman.

Dutch People, playing at draughts, by Egbert Hemskerch.

People playing at cards, by Lucas Van Leiden.

Day, represented by Apollo, drawn in a chariot by four horses ; and Night, by a female deity with roses and poppies : in one frame of copper, by Solimene.

St. Jerome, on copper, by Horatio Borgiano.

Three Soldiers, sitting upon ruins, and an old man at the bottom, by Paolo Panini.

St. John preaching in the Wilderness, by Roland Savery.

St. Jerom, on wood, by Giulio Cambi Veronese. By the crown and cypher on the back, it may be conjectured, that this picture belonged originally to some noble family.

St. Sebastian shot with arrows, with an angel above, by Benedetto Luti.

The Prodigal going abroad, by Woverman.

A Woman holding a candle, by Schalken.

The river Tiber, with Romulus and Remus sucking the wolf; by Giacomo del Po.

Our Saviour, when a child, two women, a lamb, and a dove; by Paolo Mattei. This artist, though a considerable master, was remarkable for the inequalities of his performances.

Christ raising Lazarus; small figures, by Sebastian Ricci.

Pyrrhus, carried dead from the temple of Apollo, where he was killed by Orestes. Hermione is seen between the pillars, where she had been just married to Pyrrhus, though betrothed before to Orestes. The horses of Pyrrhus's chariot appear in a fright. By Pietro Testa. This artist, though he had the finest opportunities of improvement, and possessed the most unwearied application, yet produced few pieces that deserve commendation.

An old Man, selling sweet-meats to children: all the figures are laughing. By Franck Hals. Vandyck used to say of this artist, that he would have been at the top of his profession, if he had known how to give more tenderness to his colours; for, as to his pencil, there was not one that was so perfectly master of it.

Andromache fainting at hearing of the death of Hector. Here are twenty-five figures, as large as the life. By Primaticcio. It was a present from the King of France to Cardinal Mazarine.

A Battle-Piece, and a Parley, by Burgognone.

This

This artist, who had served for some time in a military character, is admirable for his battles.

Two young Faces, in bronze.

The Birth of Venus : she is rising out of the sea.
By Lorenzino da Bologna.

Venus, with the Graces, dressing. One of them holds a looking-glass. By Andrea Camassei, the disciple of Domenichino.

The Flight into Egypt : Joseph is holding the ass to drink : on copper, by Giovannini, painter to the Duke of Parma.

Abraham's Steward puts bracelets on Rebecca at the well : there are sheep ; and a woman passes by with something in her hand : on copper, by Pietro Bambini.

Christ praying in the garden, with two angels to comfort him : on copper, by Gioseppe Gratti da Bologna.

On a black and yellow table, on which cards are represented, is a sleeping Cupid.

The bust of Tithonus, the deity of the Morning, and the husband of Aurora.

The bust of the Venus de Medicis.

The bust of Bacchus.

The bust of Crispina, the wife of Commodus : having been taken in adultery by her husband, he banished her to Caprea, where he afterwards put her to death.

The bust of Fauna.

A Pantheon, with the symbols of Ammon, Mavors, and Thoth, three of the Dij Majores of the Egyptians.

The bust of Epicurus, the celebrated philosopher.

The bust of Achilles.

These eight busts are on gilded mask-trusses.

On the Stair-Case, are two busts, representing
Torment and Contentment.

An antique Mask.

A Janus.

A Snake-stone, taken out of a Portland stone at
the building of Westminster-bridge.

A small statue of a Boy dancing.

The Urn of Horace; according to the common
catalogue : because it has on it this inscription :

D M

Hor: Flacc. PiiS MAR:

PAMPH. MIN FA FECIT.

With regard to the six last words, the catalogue
ingenuously acknowledges, that having been defaced,
they were new cut, as the former traces seemed to
point out. It should likewise have been acknow-
ledged, that the other words have also been repaired ;
for whoever accurately examines the whole inscrip-
tion, will observe, that it is the work of the same
chissel. A suspicion thence arises against the antiquity
of this urn.

The Stone Hall.

R E L I E V O S.

A Rape of Neptune : there are twelve figures, be-
sides two horses.

Nereids, Tritons, and a Horse ; in all six figures.

The Rape of the Centaurs. When Pirithous
espoused Deidamia, the Centaurs were invited to
the wedding ; but having become warm with wine,
they offered rudeness to the bride, and insulted the
Lapithæ :

Lapithæ : upon which an engagement * ensued, in which they were killed.

A Victoria, with a wreathed crown in each hand : these she holds over two captives bound at her feet. There are arms and ensigns, and instruments of war.

Two figures, representing Painting and Sculpture.

Two Altars ; a fire on the one, and Pan on the other. A priest is bringing sheep for sacrifice.

Jupiter and Juno, and other figures with offerings ; a very fine antique relievo.

A Man and Woman bidding adieu to each other.

An ancient Sacrifice. The priest, laureated and naked, leads a bull, whose head is adorned with a mitre and fillets. Another priest follows with a sacrificing pot and an ax.

A very large Relievo, representing the story of Niobe and her Children. The subject of this performance has been already explained. " In the MSS. " of Pirro Ligorio, preserved in the Vatican," says Winckelman, " it is mentioned, that among the " ancient ruins of Sallust's gardens at Rome, there " was found a large and finely-executed relief, exhibiting the fable of Niobe ; and possibly," continues he, " this is the very piece now at Wilton, and " which the common catalogue appears to value in " proportion to its weight.—*Il paroît par le catalogue " des antiques, qu'on a voulu apprécier la valeur de ce " morceau par son poids : car on remarque, qu'il pèse " pres de trois mille livres, poids d'Angleterre.*"

* Ος δ' ἀπ' αἰδέ μαχην Κελαιραν ἐβριμύμενον,
Ως Λαπθάς Κελειπφρον ἀταρβάνης μετὰ σφῶν.

Oph. in Argonaut.

Vid. & Scut. Hercul. Hesiodi.

Parte alia Pholoe, multaque infans Iaccho,
Rhaeus, & Atbracia subita de virgine pugna :
Crateres mensaque volant, araque Drorum.

Val. Flacc. Argonaut. lib. 1.

This relief is composed of twenty figures, among which are the seven sons and the seven daughters of Niobe. The latter are partly sitting and partly standing: the sons are on horseback, and their heads and necks project from the marble. Apollo and Diana do not appear here.

Two Priests going before a victim: one is playing on pipes, and the other holds a simpulum and a patera.

Jupiter and Juno, sitting on Mount Olympus. The former holds a thunderbolt in his right hand. On an altar before them is a fire blazing, and a priest casting something into it.

Faunus, or a Bacchanal, playing on two pipes.

A votive Relievo, with an inscription, written in the manner called Boustrophedon. The following remarks on this valuable piece of sculpture, communicated by a learned and ingenious friend, will be found to be instructive and entertaining.

“ This relievo carries with it the air of a distant
 “ and venerable antiquity; and though time has
 “ worn down the figures, there remains enough
 “ of it to point out its subject, and the occasion
 “ of it.

“ We see an old man, whose appearance is that
 “ of an Athleta, in an act of religion; either dedi-
 “ cating a tripes, or washing his hands preparatory
 “ to an offering. Indeed, many concurring circum-
 “ stances induce us to imagine, that the matter repre-
 “ sented is a votive offering for a victory obtained in
 “ the Olympic games.

“ I. Pausanias * gives a description of the Olyn-
 “ pian Jove, not unlike the god before us. ‘ This
 “ deity,’ says he, ‘ is seated on a throne of gold
 “ and ivory. His crown is wrought in imitation of
 “ the olive-leaf: in his right hand he holds out a

* Pausan. Eliac. 2. pag. 157. edit. Sylburg.

victory,

‘ victory, composed of ivory and gold, with a wreath and crown : in his left hand is a beautiful sceptre, studded with all the variety of metals : the bird sitting on the sceptre is the eagle ; and the sandals and robe of the deity are of gold.’

“ Our Jupiter is in the attitude here described ; but has a diadem interwoven * with the olive, and high above his brows, as Pindar † describes it.

“ Maffeus, in the Museum Veronense, speaking of this relievo, cries out, ‘ Who ever heard of a beardless Jove ? ’ Here he forgot himself ; for Pausanias, if I remember right, mentions two instances to this purpose. Our Jove, however, has a beard.

“ 2. The eagle, every body knows, is the attribute of Jupiter. He is standing on the palm of his hand, as ready to execute his orders. He is small, and with the utmost propriety, for it was not the large ‡ species that was attendant on Jove.

“ 3. The hero is naked as he came || from the combat ; he is besmeared with dirt and with blood, and washes his hands before he makes his

* Τα Ολυμπια—τα δε επαθλα τέλω, ελαια, δαφνη, ρελινον ξυρον τε κ' χλωρον. Schol. Vet. in Pind.

Εν τη δεξια περικως Κοτινος, καλειται δε ελαια καλλιγηφανος η της νικης τα Ολυμπια καθιστηκεν απ' αυτης διδοσθαι της γεφαιρας. Paus. Eliac. 162.

Garol. Pafchal. de Coron. lib. 4. cap. 1.

† ————— ελεφαν

Ανταλος αυνη υψοθεν,

Αμφι κομαισι ελαιαις

Μημα των Ουλυμπια καλλιστων αθλων.

Pind. Olymp. od. 3.

‡ Hom. Iliad. Φ & Ω. Arist. & Aldrovand. Ornith. tom. 1. lib. 2. Plin. lib. 10. c. 3.

|| Pausan. Eliac. pag. 153. Attic. pag. 42.

“ offering.

“ offering. When Homer introduces Hector as
 “ returning from battle, he makes his mother pro-
 “ pose to him, the making an immediate libation to
 “ Jove; but the hero answers, * that he would not
 “ approach the deity with polluted hands.

“ 4. Tripods, according to Theocritus, † were de-
 “ dicated for victories, and bestowed on victors; ‡ and
 “ the celebrated Sigean || inscription is a sufficient
 “ proof, that in ancient times, cups, and articles of
 “ that kind, were usually bestowed on the public, as
 “ well as on divinities.

“ Let us now consider the inscription. Pausanias
 “ informs us, that the Boustrophedon, or writing
 “ from right to left, and continuing the line from left
 “ to right, as oxen plow, was used by Periander, in
 “ Solon’s time, in the inscription he put on a chest
 “ of his father Cypselus. Solon had recourse to a
 “ different method, called Cyrbes, § or Axones.

* Χερσὶ δ’ ἀνιπτοῖσι Διὶ λείβειν αἰθόπα οἶνον
 Ἀζομαι, ὅδε περ ἐστὶ κελευσθεὶς χροῶμαι,
 Αἶμα κ’ ἑλθὼν πεπαλαγμένον εὐχετασθαι. Il. Z. 266.

Vid. Eurip. Alcest. ver. 151. Ion. ver. 94. Plutarch. in Mar.
 Macrobius informs us, when they sacrificed to the celestial gods,
 they washed themselves; but when to the infernal, they only
 sprinkl d. Saturnal. lib. 3. cap. 1.

— Πρὶν γ’ εὐξῆ ἰδὼν εἰς κάλα ρεῖθρα
 Χερσὶς ὑψάμενος πολυκράτω ὕδατι λεύκῳ. Hesiod.

† Δαμοτέλης ο χορηγὸς ὅταν τρίποδ’, ὡ Διονύσε,
 Καὶ σε τὸν ἥδιστον θεὸν μακαρῶν ἀναθεὶς
 Μέτριος ἦν, ἐν πασὶ χορῶν δ’ ἐκτετατο βῆκην
 Ἀνδρῶν, κ’ τὸ καλὸν κ’ τὸ προσήκον ὀρων. Epig. 12.

Vid. Plin. lib. 34. cap. 3.

‡ Paus. Eliac. 1. pag. 163.

|| Κατὰ κρατῖρα. ἐπιγρατὸν κ’ ἡρώων. Chishull Inscrip. Sig.
 Athenæm. lib. 11. cap. 8.

§ Ἀξόνες κ’ Κυρβεῖς — οἱ μὲν ἄξονες ἦσαν τετραγώνοι, οἷδε κυρβεῖς
 τρίγωνοι. Καὶ οἱ μὲν ἀρχαῖς τῆς ἰδιωτικῆς, κ’ εἰ τι ἑτέρον τοιαύτου.
 Anonymi. περὶ Οἰκ. κ’ Δικαστ. Διξ.

“ Before

“ Before this inscription was observed, it was sup-
 “ posed that no writing in the manner of the Boustro-
 “ phedon existed; but the Sigean and other inscrip-
 “ tions * have been since discovered.

“ A short time after Mr. Lyons, of Salisbury,
 “ had published the print of this bas relief, Mont-
 “ faucon sent it to Mapheus at Verona, with the ex-
 “ plication † of Bimardius; ‡ and that ingenious an-
 “ tiquary quickly discovered, that the inscription ||
 “ and letters were modern. Nor can it be dissem-
 “ bled, that the latter are too new, and too regular
 “ to be of equal date with the sculpture. Besides,
 “ the phraseology § is such as neither the Greek nor
 “ the Latin languages can admit of. The Alpha
 “ and Delta belong to no alphabet; and the stops at
 “ the ends of words are not to be found in real an-
 “ tique inscriptions. To these arguments it may be
 “ added, that Mantheus is a name ** unknown in
 “ antiquity. Antiquarians have therefore agreed to
 “ reject the inscription as spurious.

* Vid. Mus. Veronens. Caylus, tom. 1, p. 64.

† *Montfauconius, quæ sua humanitas erat, scrip'am Βεστροφνδον, depictamque chartam ostendit mihi.* Maph. Mus. Veron. pag. 410. edit. Veronæ, 1749.

‡ *Bimard de la Bastie notæ ad marm. Βεστροφ. præmiss.* Tom. 1. Inscript. Muratorii.

|| The inscription is, Μανθεος Αιθου ευχαρισει Δι̃ επι νικη πενταβλης παιδος That is, “ Mantheus, son of Æthus, gives thanks to Jupiter, for his son's victory in the Quinquertium.”

§ *At quænam hæc aut Græce aut Latine loquendi formula, νικη πενταβλης παιδος;*

** *Litera in tabula typis data aliquanto aptius comparent, sed A tamen Ε Δ nullius ferme alphabeti sunt. Puncta ad versuum finem nec Sigea nec Parisiensis habent, nec vetustissimæ aliæ. — Mantheus inauditum nomen est. Mantian Dioclerus habet Ε Demosthenes. Mantin Parisiensis tabula, quæ cum Μαντεια procreavit nomina, θ literam assumere, numquam possunt. Prisca Græcorum nomina voces fuere significatione prædita: quid autem significabit Μανθεος; Maphæii Mus. Veron. supra.*

“ Wc

“ We may observe, with Abbé Winckelman, *
 “ that this relievo cannot be anterior to the fiftieth
 “ Olympiad ; for before that period, men had not
 “ begun to work in marble.”

A Relievo, exhibiting the ancient manner of Eating. Jupiter is accumbent, and Pallas and Hebe attend him. Mr. Castel has engraved this in his book of the Villas of the Ancients.

The Story of Meleager, from the beginning of the quarrel to the burning of the fatal brand. There are thirteen figures, besides a dog and a boar's head.

Four Tritons, and four Nereids.

A Child stealing meat through the idol's mouth from the altar.

Two Men bidding adieu to each other.

Venus wringing the water out of her hair. Thus the common catalogue. This relievo, however, is an antique copy from the Venus of Apelles, † a work which was very highly esteemed. The poet last cited describes the goddess as squeezing the water and wroth from her hair : in this action she is here represented ; and to mark the place more accurately, there are shells on the shore.

Silenus drunk : there are sixteen figures, besides an ass. Chromis and Mnasyllus are binding his feet and wrists, and the naiad Ægle, who is just come to their assistance, is staining his forehead and temples with the juice of Mulberry. ‡

* Tom. 2. p. 172.

† Ταν αναδυσσόμεναι ἀπο μητρός ἀρτι θαλάσσης
 Κυπριν Ἀπελλεῖν μοχθόν ἐκ γράφιδος·
 ὧς χερσὶ συμμαρ ψαλὰ διαδρόχον ὑδάτι χαιταν,
 ἐκβλίσκει νοτέρων ἀφρον ἀπο πλοκαμῶν.
 Αὐταὶ νῦν ἐρεθίζῃ Ἀθηναῖατε καὶ Ἥρα,
 οὐκ ἐστὶ σοὶ μορφᾶς εἰς ἐμὴν ἐρχομένη.

Antipat. apud Antholog. Pausan. in Corinth. initio.

‡ Virgil. Ec. vi.

Upon a grey granite table from the moors of Devonshire, stands

A high relievo of Marcus Aurelius and Faustina, as large as the life.

STATUES *in the Stone Hall.*

Apollo, with his bow in his left hand. The posture is genteel, and the workmanship elegant; but the marble has been discoloured by lying too long in mineral earth.

Urania, the muse; with a symbol representing the sun * and moon, cut on the plinth.

Calliope, the muse, with a roll in her hand.

Pandora.

Sabina, the wife of Adrian.

Cleopatra; according to the common catalogue. This statue, however, is a representation of Venus. †

BUSTS.

Cato Major. He was an able statesman, and an eloquent orator. In public he extolled continence, and gave himself up in private to his vices. His life and his discourses were perpetually at variance.

Julia Mœsa, the grandmother of Heliogabalus.

Octavia, the daughter of Claudius by Messalina.

A Sarcophagus. In a round in the front is the bust of a man; and upon the tomb is Sesostris. His head is of red Egyptian granite; the bust-part of white Egyptian granite. Thus the common catalogue. It would argue, however, too much credulity to believe, on the simple authority of the catalogue, that this is the head of Sesostris, and that it was found among the Pyramids of Egypt.

* Vid. Plat. in Epinomide. Ovid. Fast. 5. Phurnut. apud Opusc. Mytholog. Galei.

† Winckelman, tom. 2. p. 275.

The Black Marble-Table Room.

The Table is eleven feet nine inches long, by four feet two inches wide. Upon it is the bust of Geta, the brother of Caracalla.

The Angel, driving Adam and Eve out of Paradise, by Isenback.

The present Lord Pembroke, and managed horses, by Morier, in three pictures.

Lord Chatham, by Quin.

Ganymede upon an eagle, by Gioseppe Pafari, a disciple of Maratti.

The Virgin, Christ, and St. John, by Carletto.

Venus leading Cupid and the Graces to see Vulcan forging arrows for Cupid; by Alessandro Turco Veronese. Vulcan, who is lame, rests his knee on a wooden leg. There are ten figures. The drawing and the colouring are both admirable.

A favourite Dog, by Reynolds.

Nymphs bathing, and a Satyr peeping at them through the trees, by Sebastian Concha.

Calista bathing, and discovered to be with child: Nymphs appear to carry her before Diana: by Girolamo Peschi.

A favourite Dog, by Wotton.

A Magdalen, by Pietro Danini: an oval.

Jephtha's rash Vow. There are seven figures; three of them are women dancing; the foremost is his daughter. By Flaminio Tori. The most remarkable excellence of this artist consisted in his copying the works of the greatest masters in so exquisite a manner, that it was difficult to distinguish his paintings from the originals.

Venus chiding Cupid, by Fialetti.

Cleopatra, with her son Cæsarion, sucking on her lap; according to the common catalogue. It does not,

not, however, appear to us, that there are here any symbols or marks which indicate this sculpture to be Egyptian, or which shew that it has any relation to that country. Besides, if history is to be credited, Cleopatra was as fine a lady as any of our modern ones; and like them would not have been so unfashionable as to have suckled her children. It is probably a Roman matron, in the virtuous times of the republic, that is here represented.

Shakespeare, by Scheemakers. This statue resembles that in Westminster Abbey; only the lines on the scroll are different. Those here are,

“ Life’s but a walking shadow,
 “ A poor player,
 “ That struts and frets his hour
 “ Upon the stage,
 “ And then is heard no more.”

MACBETH.

The statue of Manlia Scantilla, the wife of Didius Julianus.

Upon a table, stained with figures and landscapes, stands,

Tmolus, an ancient lawgiver.

The busts of

Lyfias, an eminent Athenian * orator.

Themistocles, the Athenian general.

Terence, the comic poet.

Posidonius, the philosopher.

* Fuit Lyfias incaufis forenfibus non verfatus, fed egregie fubtilis & elegans fcriptor. Cicer. in Brut. cap. 9.

Ουδεις οτι ανριςατος, οτι χαριςατος.

Dionys. Hallicarn. Judic. de Lyfia.

Lord Herbert's Dining-Room.

A Bifrons of Cecrops and his Wife, with leaves of sea-weed on his beard. Thus the common catalogue. But from the observations which we formerly made on the Bifrontes of Janus, it will be easily perceived that this is a Janus.

Judith cutting off Holofernes's head, by Bonifacio Bembi. The army consists of a number of fine figures, most beautifully coloured.

The portrait of Eleanor Lady Rockingham, by Sir Peter Lely. She was the daughter of Sir George Manners, and sister to the Earl of Rutland; and was married to Lewis Watson, first Lord Rockingham.

Mary, the last wife of Thomas Earl of Pembroke. by Jervoise.

Four of the Royal Family, by Zimmen.

A Landscape, by Stefano Della Bella.

The Virgin looking on Christ in her arms, by Dominico Beccafumi. The maternal tenderness of the Virgin-mother is here very powerfully expressed.

Dalilah cutting off Sampson's hair, and the Philistines appearing; by Sisto Badolucci. This artist was a disciple of Annibal Caracci, and was accounted the best designer of any of those who were educated with him in that illustrious school.

Hagar looking back on the Angel: on copper, by Francesco Buzzi.

Tobit and the Angel, by Adam Elshamer. It belonged to the Elector of Bavaria.

A Nativity, by Carlo Cignari.

The late Duke of Montague, by Dahl.

Barbara, Countess of Pembroke, second wife to Earl Thomas. She was the daughter of Sir Henry Slingsby,

Slingby, Baronet, and the widow of Lord Arundel of Trerice, by whom she had a daughter, Lady Barbara, married to William Dudley North, Esq. She is here with her mother. By Sir Godfrey Kneller.

The late Sir Charles Hotham, by Richardson.

A Nativity, by Raphael da Raggio. There are at a distance a woman and a boy. The works of this artist are remarkable for their spirit and correctness.

A dead Saviour, with the Virgin and Angels; by Mich. Rocche.

A Nativity, by Giacomo Pantormo. There are many little angels, hand in hand.

The Little Lobby.

An alto relievo of a vestal Virgin. The following inscription is on the relief :

- “ Vestæ Sacrum.
- “ C. Pupius Firminus et
- “ Madaena Trophime
- “ Jani Parthici
- “ Divi Nervæ. Pronep.
- “ T. Ælio. Hadriano.
- “ Antonino. Aug. Pio.
- “ Pont. Max. Trib. Potest. VII.
- “ Imp. II. Cos. III. P. P.”

She holds in her right hand a simpulum, and a spear in her left: the former is the symbol of her priesthood.

The model of a seventy-gun Ship, called the Old Hampton-Court.

The Bugle Room.

The busts of

Lucius Vitellius.

Galba.

Olympias, the mother of Alexander the Great.

Collatinus, the consul.

A N
A C C O U N T
O F T H E
EARL of PEMBROKE'S
CABINET of MEDALS.

HOW imperfect soever ancient history is, it would have been much more so, had it been deprived of the light and authenticity which it derives from Medals; and chronology is not less indebted to them for the assistance they give towards ascertaining many memorable transactions. Our breasts glow with congenial warmth, when we view the representations of the brave, the virtuous, and the patriotic; and we look with detestation at those of the vicious and unworthy. Medals may be termed a school of silent instruction: they are capable of inspiring us with the most generous sentiments, and of filling us with an abhorrence of every thing that is base. It is no wonder, therefore, that the study of them has been cultivated, and that collections of them have been made by the most illustrious and distinguished personages.

No cabinet in Europe, in the possession of a subject, is perhaps so richly stored with medals, as that of Lord Pembroke. Earl Thomas spared no pains or expence to complete his collection of them; and considering the avidity with which medals have been always sought after, it is wonderful that he was able to bring it to so great a degree of perfection.

By

By medals, I must observe, I understand coins; for Patin * has proved, that monetæ and numismata passed as coins, as did all sorts of medals, except the very large ones, termed medallions. It must likewise be remarked, that it is impossible to complete sets of medals, without admitting many suppositious ones; and indeed, the connoisseur will quickly discover, that there are many such in this collection, from the profile, figures, letters, and workmanship.

The engravings of the Pembrochian medals have been published in one volume in quarto, and are well executed.

Gold Medals, Darics, Grecian, and Roman.

I. Darics; of these there are here a few, with some Carthaginian coins.

II. Grecian; of the Macedonian and Greek Egyptian Princes; the Kings of Syria, ending with Prusias, king of Bithynia.

A series of Cities and small Republics, called Populos & Urbes.

III. Roman; of single Families, Consular Persons, and Emperors, in a regular succession, from Julius Cæsar to Stephen Urosius, the last of the family of Paleologi, when Constantinople was taken by the Turks, in 1453.

The second Part consists of Silver and Brass Medals.

I. Grecian; there are above four hundred relating to the ancient Geography of Greece, of a higher antiquity than the reduction of that country by the Roman power.

The Founders of Cities.

Ancient Kings and Heroes.

* Introduction a l'Histoire des Medailles, a Paris, 1665.

II. Athenian, Trojan, Carian, Bœotian, Theſſalian, Macedonian, Egyptian, Thracian, Cappadocian, Mauritanian, Lydian, Parthian, Perſian, Syracuſan, and a great variety of other coins.

The Heads of learned Men ; Bifrontes, and Coins, with the weight and value ſtamped on them.

Theſe are ſucceeded by

I. Samaritan and Hebrew Medals.

II. Phenician, or Punic.

III. Arabic.

IV. Celtic.

Then follow,

I. The Roman Denarii, with the images of their deities.

II. Illuſtrious Romans.

III. Historical Events ; Magiſtrates, Dignities, Victories, Trophies ; different ſorts of Silver Coin.

IV. Roman Families, Conſuls, and Emperors, on Denarii ; with a very great number relating to the civil and military tranſactions of the Roman people, both at home and abroad.

V. Hetruſcan Coins ; Spintriaæ ; Nummi Contorniatî ; of the Byzantine Princes, &c.

The Engliſh antiquarian will be particularly pleaſed with the admirable collection of Engliſh Coins, of which we ſhall preſent the reader with an epitome.

I. Engliſh Pennies during the Heptarchy, beginning with Ethelward, A. D. 728.

II. Pennies of Archbiſhops, and thoſe of St. Peter and St. Martin.

III. Pennies of Saxon Kings before the Conqueſt ; beginning with Egbert, A. D. 828, and ending with Harold, A. D. 1066.

IV. Pen-

IV. Pennies from William the Conqueror to Edward the Black Prince.

V. Groats from Edward III. A. D. 1327, to Henry VII.

VI. Shillings from Henry VII. to the Commonwealth.

VII. Different species of English and Irish groats, half-pennies, farthings, &c. from Edward III. to Queen Mary.

VIII. Milled groats, crowns, &c. of Queen Elizabeth, to Charles I.

IX. Groats, crowns, and half-crowns coined at Tourney, Calais, Dublin, Chester, &c. from Edward III. to Charles I.

X. Queen Elizabeth's portcuse money, coined for the East-Indies.

XI. Various silver coins during the rebellion.

XII. King James II.'s brass and tin money coined in Ireland, and his healing pieces.

XIII. Milled pieces of the Commonwealth.

XIV. Coins of the English settlements and colonies, viz. Fort St. George, Bombaim, Maryland, Massachusetts's Bay, Carolina, Darien, and Isle of Man.

XV. English gold coins from Edward II. to the Commonwealth.

XVI. Copper coins from Edward III. to James II. with silver historical counters, and small medals.

XVII. Scottish pennies from Alexander I. to Robert I.

XVIII. Scottish groats from David II. to James V. with silver and copper coins of Queen Mary and James VI.

The first English medal was struck by Henry VIII.

The foregoing English coins are followed by *French*, *Sabaudean*, *German*, and *Dutch* medallions and coins, with some of those of the Popes, and wooden cuts of illustrious men.

Here we cannot but express our regret, that Nicola Francesco Haym did not live to execute a work with regard to the Pembrochian medals which he had undertaken, and in which he was greatly encouraged by Thomas Earl of Pembroke.

This antiquary came to London an Italian fidler, as he himself informs * us; but having more erudition and taste than are usually the portion of his itinerant countrymen, and having also a particular propensity to the study of medals, he became acquainted with the Duke of Devonshire, Lord Winchelsea, Lord Pembroke, and several other noblemen and gentlemen, who had valuable cabinets.

As a proof of his abilities, he published in 1719, the first volume of his *Tesoro Britannico*, and the year after, the second. This work was an enumeration of coins never before taken notice of, or explained in other books. The opinion which Lord Pembroke conceived of this publication, induced him to engage Haym in his service, and to employ him to engrave and methodize his cabinet. This was a most laborious task, and he performed it with diligence and reputation. Though his name has been allowed to sink into oblivion, yet, without the aid of his attention and industry, this celebrated and valuable collection had to this day remained in confusion and useless.

From hints in different parts of his writings, it would seem that he had made observations on the various classes of the medals, and intended to have published them when properly digested; but un-

* *E trovandomi in Londra, in quell'ore d'ozio che dalla mia professione di musica m'erano concesse, mi servì della piccola cognizione ch'io del disegno, in delineare alcune medaglie, &c. Tes. Brit. Proemio.*

til that time, they were to remain in Lord Pembroke's possession.

What has been the fate of these observations, we know not ; but if they are still at Wilton, it would be much to the honour of the Pembroke collection, to have them arranged and published ; as many of the most valuable medals are unintelligible, for want of a proper elucidation.

A N
I N D E X
T O T H E
A N T I Q U I T I E S , C U R I O S I T I E S ,
A N D
P A I N T E R S .

☞ S. stands for Statue, B. Busto, R. Relievo, G. Group,
and P. Painter.

A.

	Pag.
A CHILLES, B.	79
Adonis, S.	39
Ægle and Hercules, R. illustrated	25, 26
Ænobarbus, B.	8
Æsculapius, S. finely illustrated	13, 14
Agrippina, B.	10
Albano, P.	76
Albinus, B.	9
Alexander, B.	33
Aldegraaf, P.	42
Alcibiades, B.	61
Alfred, founder of Wilton-Abbey	1
Altars, described	55, 81
Amazon, S.	15
Ammonius, B.	61
Amorosi, P.	43
Anacreon, B.	47
Anacharsis, B.	45
Angelo, Mich. called di Battaglia, P.	42, 62
Angelo, Mich. Buonaroti	71
Angelo, Mich. called di Campidoglio	42
Anguisciola, P.	74
Andromeda, S.	48
Antinous,	S. 11. B. 60
G 2	Antonius,

I N D E X.

	Pag.
Antonius, S.	38
Antiochus, wife of, B.	10
Antonia, B.	50
Apollo, B. 15. Belvedere, 17. S. 45,	87
Apollonius Tyanæus, B.	52
Arigoni, P.	42
Aristotle, B.	46
Arfinoe, B.	53
Arpino, P.	57
Ariadne and Theseus, R. examined 29,	30
Aristophanes, B.	10
Armour taken at St. Quintin's, account of	31
Aspasia, B.	37
Atys, S.	9
Aurelius, Marcus, B. 60. S. 11, 56,	87
Augustus, B.	61
Aventinus, B.	51

B.

BACCHUS, S. 16, 34, 35, 37, 39- B. 79	
———, altar of, R. 8, 9,	54
Bacchanals, R. 28,	29
Bacon, B.	45
Badolucci, P.	90
Bambini, P.	79
Bambocci, P.	75
Bartolomeo, P.	63
Baroccio, P.	71
Bembi, P.	90
Bingham, Bishop	2
Bifronts explained, B.	48
Berenice, B.	50
Bloemart, P.	75,
Becafumi, P.	90
Bologna, P.	79
Borgiano, P.	77
Brutus, B. 20, 38,	60
Brawer, P.	62
Boustrophedon explained, R.	82
Burgognone, P.	78
Boys eating grapes, R.	22
Buskin and Half-Boot, difference between	15
Buzzi, P.	90
Beurdon, P.	70

Britannicus,

I N D E X.

	Pag.
Britannicus, R.	24
Bufalmaco, P.	72

C.

C ALIGULA, B.	10, 60
Calliope, S.	87
Codazzo, P.	67, 76, 77
Calvart, P.	66
Camassei, P.	79
Caracalla, B.	61
Caracci, P.	65, 72, 76
Carletto, P.	88
Castels, P.	67
Cassandra, B.	61
Castelli, P.	77
Cato, B.	87
Calypso's Cave, R.	23
Cerdic, the Saxon	1
Cæsar, Julius, his father, S.	37
Cæsar, Caius, B.	60
Cæsar, Julius, B.	60
Cæsonia, B.	53
Ceres, S.	39
Centaur, R.	80
Cecrops, B.	90
Cerjat, P.	43
Chiari, P.	57
Cicero, B.	60
Cignari, P.	90
Caldus, B.	39
Clara, Didia,	S. 11. B. 52
Claudius, B.	56
Cleopatra, S.	12, 87, 88
Clelia, R.	28
Clio, S.	37
Commodus, B.	70
Collatinus, B.	92
Congiagio, P.	72
Contarini, P.	73
Contentment, B.	80
Concha, P.	88
Column,	Granite, 3. Peacock, 10
Constantine, B.	19
Cresci, P.	75

I N D E X.

	Pag.
Crespi, P.	70
Correggio, P.	68, 72
Crispina, B.	79
Cupid, . . . R. 20, 29. S. 46, 50, 79. G. 25, 29,	51
Curtius, R.	21
Curule Chair, what	26, 27, 28

D.

D ANI, P.	68
Danini, P.	83
Dahl, P.	90
Diana, R. 29. S. 36, 53. B.	60
Dentatus, B.	45
Dobson, P.	61
Domenichino, P.	71
Domitian, B.	48
Domitia, B.	49
Della Bella, P.	90
Drußla, B.	70
Drusus, B.	59
Dulce, P.	65
Durer, P.	66

E.

E ATING, the ancient manner of, R.	86
Eccard, P.	32
Edgar	1
Edward VI.	2
Ellandunum	1
Endymion and Luna, R.	22
Elshamer, P.	90
Epaphroditus, his tomb explained	32, 33
Epicurus, B.	79
Evelyn, Mr. his credulity	3
Europa, R.	29
Euterpe, S.	12

F.

F AUN, S.	50
Fauna, R. 22. B.	79
Faunus, B. 51. R.	82
Faustina, S. 20. B. 50. R.	87
Ferrara, P.	65
Fetti,	

I N D E X.

	Pag.
Fetti, P.	66
Fialetti, P.	88
Figino, P.	74
Fiorentino, P.	77
Fiori, P.	43, 77
Floris, P.	65
Flora, or Pomona, S.	16
Foulkes, Martin, B.	37
Fontaine, Sir Andrew, B.	37

G.

G ANYMEDE and Cupid, G.	51
Galba, B.	92
Galatæa, R.	29
Garbieri, P.	77
Gatti, P.	67, 75
Gentili, P.	67
Gennari, P.	57
Germanicus, B.	61
Geta, B.	88
Giovanni, P.	63
Giovanini, P.	79
Giordano, P.	62, 76
Giorgione del Castel-Franco, P.	72
Gladiator dying, S.	42
Gonfales, P.	63
Gori, P.	42
Grecian Games, R.	21
Graces, R.	28
Gratti, P.	79
Gryphina, B.	39
Guercino, P.	44, 70
Guido, P.	70

H.

H ALS, P.	78
Hampton-Court Man of War	91
Hannibal, B.	9
Hemskirk, P.	77
Hercules, G. 18, 20, 25, 26, 38, 39. S. 32	32
Hesperides, R.	25
Hesiod, B.	42
Holbein, P. 2, 32, 43, 68, 77	77
Hoare, P.	44, 71
Homer,	

I N D E X.

	Pag.
Homer, B.	46
Horace, B. 60, 70.	Urn, 80
Horus, S.	41
Huntorft, P.	76

I.

J ERVOISE, P.	67, 90
Janus, B.	48, 80
Iotaphe, B.	10
Ifenback, P.	88
Ilocrates, B.	49
Isis and Osiris, G. explained	40
Jupiter, G. 24. S. 35. B. 51. R. 81,	82
Junia, R.	24
Julia, B.	49, 50
Julianus, Didius, B.	60

K.

K NELLER, P.	57, 91
---------------------	--------

L.

L ABIENUS Parthicus, B.	38
Lampadidromia, that game explained	21
Lauri, P.	75
Lazarini, P.	74
Lorraine, P.	72
Libera, B.	49
Libertas, B.	49
Lepidus, B.	18
Lely, P.	56, 57, 90
Lincoln's-inn-fields, view of	49
Leiden, P.	77
Livia, S.	20
Livy, B.	38
Luke, St. P.	67
Lucan, B.	61
Lucilla, B.	15, 38
Luti, P.	73
Lysias, B.	89
Lyfimachus, B.	10

MAGO,

I N D E X.

M.

	Pag.
M AGO, B.	50
Maltese, P.	43
Mantegna, P.	68
Maratti, P.	43, 44, 72
Marcellus, B.	52, 59
Marcia	54
Massinissa, B.	51
Masks	15, 80
Mattei, P.	78
Matidia, B.	39
Mamæa, Julia, B.	14
Mercury, S.	15, 34
Mœsa, Julia, B.	87
Meleager, S. 14. R. 19,	86
Mcander, River, S.	48
Medals, Lord Pembroke's Account of	93
Miltiades, B.	9
Metellus, B.	54
Messalina, B.	54
Mieris, P.	70
Morier, P.	88
Modius, Marcus, B.	63
Montano, P.	67
Mola, P.	44
Mosaic, a curious one, R.	25
Mumper, P.	43
Morpheus, S.	59
Murillo, P.	68

N.

N EPTUNE, R.	80
Nereids and Tritons, R.	80
Nero, B.	15
Nerva, B.	38
Newton, Sir Isaac, B.	45
Nile, S.	47
Niobe and Children, R.	30, 81
Niger, Pescennius, B.	9

OCTAVIA,

I N D E X.

O.

	Pag.
O CTAVIA, B.	53, 87
Olympias, B.	92
Orizonti, P.	66
Orpheus, S.	46
Osiris and Isis, G.	40
Ostade, P.	67
Otacilia, B.	39
Otho, B.	45

P.

P ANINI, P.	77
Painting in Oil, its antiquity in England	73
Pantheon	11, 79
Pandora, S.	87
Parian Marble described	16, 17
Paris, his foster-father, S.	36, 47
Passari, P.	88
Pantormo, P.	91
Parmigiano, P.	62, 66
Patten, P.	65
Philemon, B.	18
Phædra, B.	42
Phocion, B.	49
Pembroke Family, P.	58, 90
Pelugio, P.	67
Penni, P.	71
Pertinax, B.	76
Peschi, P.	88
Perugia, P.	77
Pindar, B.	10
Pius, Antoninus, B.	60
Piombo, P.	74
Plato, B.	45
Plautilla, S.	37
Plotina, B.	46
Po, P.	78
Pompey, B.	20
Pomona, S.	38
Pollio, Afinius, B.	47
Polemon, B.	70
Poppæa, B.	52
Portia, B.	12
	Ptolemy,

I N D E X.

	Pag.
Ptolemy, B.	36
Pouffin, P.	43, 71, 77
Posidonius, B.	89
Priests going to sacrifice, R.	82
Primateccio, P.	78
Probus, his urn	64
Prusias, B.	61
Procaccini, P.	63
Pyrrhus, B.	54, 56

Q.

Q	UIN, P.	88
---	-----------------	----

R.

R	APHAEL da Raggio, P.	91
	Raphael d'Urbino, P.	71, 75, 77
	Rembrandt, P.	43
	Remitalces, R.	26
	Reynolds, P.	42, 65, 88
	Reni (<i>vide</i> Guido) P.	70
	Richardson, P.	91
	Ricci, P.	67, 78
	Rocche, P.	91
	Romanelli, P.	74
	Romano, Guilio, P.	77
	Rosa, P.	44
	Rubens, P.	65, 70, 71, 72, 75

S.

S	ABINA,	B. 10. S. 87
	Sachtleven, P.	65
	Sacchi, P.	76
	Salimbeni, P.	71
	Salci, P.	62
		Sal-

I N D E X.

	Pag.
Salviati, P.	43, 63
Sarto, P.	74, 75
Sacrifice, R.	81
Sappho, B.	64
Sarcophagi,	12, 15, 18, 19, 87
Saturn, R.	22, 24, 34
Scidone, P.	76
Shakespeare, S.	89
Schalken, P.	78
Scaliola	42
Scipio Asiaticus, B.	61
Sirani, P.	66, 77
Silenus, G. (<i>vide</i> Bacchus)	R. 16, 25, 29, 86
Severus, Alexander, B.	50
Severus, Septimius, B.	60
Semiramis, B.	52
Seneca, B.	46
Scantilla, Manlia, S.	89
Scott, P.	49
Savery, P.	77
Solon, B.	76
Solari, P.	63
Snake-stone	80
Solimene	77
Socrates, B.	46
Sole, P.	42
Sophocles, B.	19
Snyder, P.	43
Spagnolet, P.	71
Steenwyck, P.	66
Statues, Egyptian, examined	5

T.

T ARUFFI, P.	67
Tempesta, P.	51
Terence, B.	89
Testa, P.	78
Themistocles, B.	89
Theophrastus, B.	10
Theodoro, P.	66
Titian, P.	70, 77

I N D E X.

	Pag.
Tithonus, B.	79
Titus, B.	50
Tivoli, P.	43
Tomafo, P.	57, 59
Tmolus, S.	89
Torment, B.	80
Tori, P.	88
Trajan, B.	55
Tryphina, B.	10
Triga, P.	42
Tritons and Nereids, R.	86

V.

V AN-EYCK, P.	63
Vandyke, P.	44, 49, 56, 57, 58, 59, 69, 70, 73
Vandervelde, P.	65
Vandervuarfe, P.	72
Velvet, Breughel, P.	43
Veni, P.	75
Venus, S. 3, 6, 7, 15, 38, 69. R. 28, 86. B. 79. G. 6, 7	
Vernet, P.	43
Verus, Lucius, B.	60
Veronese, Paolo, P.	74
Veronese, Aleffandro Turco, P.	88
Veronese, Giulio Cambi, P.	78
Vespasian, B.	55
Vestal Virgin, R.	91
Vibius Varus, B.	10
Vico, P.	75
Victoria, R.	81
Vinci, P.	67
Vitellius, B.	61, 92
Urn,	53
Urania, S.	87

W.

W ATTEAUX, P.	44
Wedding, Grecian, described.	53
Wilton, its ancient State.	1
Wilton, the Sculptor, his Character.	16
Wilson, P.	42

Wil-

I N D E X.

	Pag.
Wiffing, P.	57
Wotton, P.	88
Woverman, P.	77, 78

Z.

Z IMMEN, P.	90
Zuccarelli, P.	42
Zuccherò, P.	43, 62

AN

A N
I N D E X
T O T H E
P L A C E S A N D R O O M S
W H E R E T H E
A N T I Q U I T I E S A N D P A I N T I N G S
A R E D I S P O S E D .

	Pag.
T HE Court	3
Inner Court	5
Gateway	8
Porch	9
Vestibule	10
Great Hall	11
Gallery of the Great Hall	31
Bottom of the Stair-case	32
Old Billiard Room	37
White Marble Table Room	40
New Dining Room	42
Billiard Room	45
Chapel	49
Hunting Room	49
Cube Room	51
Great Room	58
Lobby, between the Great and Collonade Rooms	61
Collonade Room	65
Corner Room	70
Closet within the Corner Room	76
Stair-Cafe	80
Stone Hall	80
Black Marble Table Room	88
Lord Herbert's Dining Room	90
Little Lobby	91
Bugle Room	92

F I N I S .



